

SCREENLAND ANC.

April

15¢

Confessions Of A Redhead

By Arlene Dahl

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"the smart set"

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De Long is smoother, as well as stronger... doesn't "bite" into your hair, protects you from frizzy, broken ends.

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What Happened, Annabelle?

by GORDON KAY

Here she was, back in her berth, hopping mad and more than a little bit puzzled.

What right had that attractive man in the Club Car to terminate so quickly a conversation that had begun so pleasantly? Who did he think he was? There was no mistaking his attitude . . . snubbing her thus deliberately . . . the brush-off complete. And, as a beauty contest winner, she wasn't used to being brushed off.

Mixed with her resentment was a feeling of regret. Annabelle was sure that he was at least a director or a writer . . . definitely someone important on his way back to Hollywood. Such contacts were valuable; a girl needed all the help she could get in screenland.

It was possible, too, that he even knew Mr. Stukas, the famous producer to whom she carried a number of priceless letters of introduction setting forth her ability.

As she began to undress, her anger cooled off and the incident lost some of its importance. After all, what did it matter? . . . He was just another guy. What *did* matter were those letters to Mr. Stukas. It was Mr. Stukas who *really* counted . . . the man she must impress . . . the man who could make or mar her career in Hollywood. Everything depended on Mr. Stukas. She would do that bit from "Interlude" for Mr. Stukas . . . she would say this and that to Mr. Stukas. Abruptly she dropped off to sleep.

She awoke happy and eager. As the train halted at Pasadena, she stepped to the station platform for a momentary walk and a breath of sweet California air. As she did so, a man moving in a sea of baggage brushed by her, avoiding her eyes. It was her acquaintance of the Club Car.

"'Board! All 'board," cried the porter as he helped Annabelle up the steps. When the car door closed she turned to him.

"Who was that man with all the luggage?" she demanded curiously.

The porter grinned. "Honey chile, you sho do need glasses! You don't know him? He's the Big, Big Wheel in Hollywood. He's *the* Mr. Stukas!"

It could Happen to You

When you're guilty of halitosis (unpleasant breath) you repel the very people you want to attract. You appear at your worst when you want to be at your

best. . . You've got in wrong when you want to be in right.

Don't guess! Don't take chances! Put your faith in Listerine Antiseptic, the *extra-careful* precaution against offending that millions rely on.

When you want to be at your best, never, never omit Listerine Antiseptic before any date. It freshens and sweetens the breath . . . not for seconds . . . not for minutes . . . but for hours, usually.

That's why so many women . . . so many men . . . call it part of their passport to popularity, and make it a delightful ritual, night and morning.

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes.

Lambert Pharmacal Company, St. Louis, Missouri.



Illustrated by
JACK KEAY



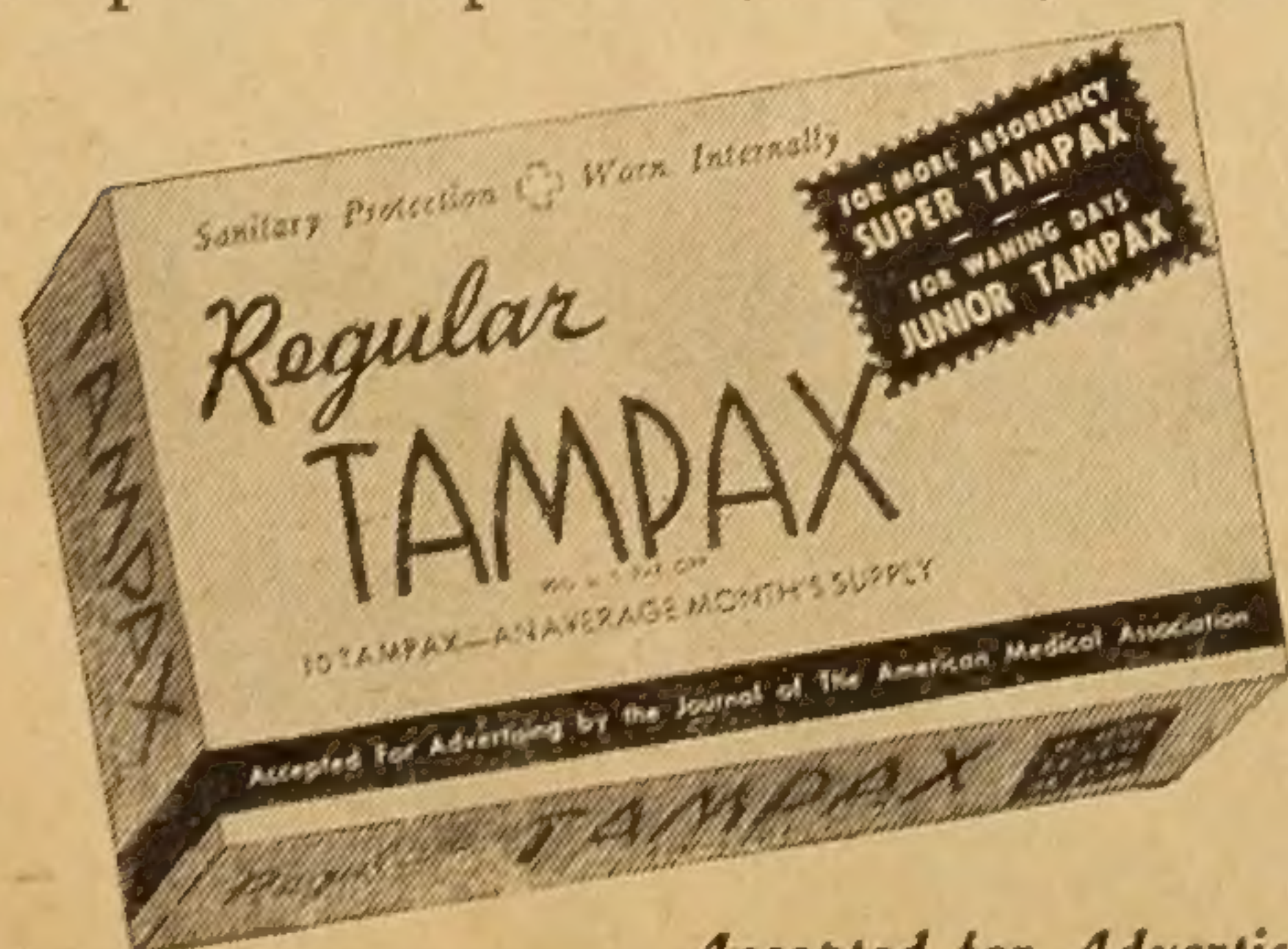
TELL your sisters
and your cousins
and your aunts
about Tampax



The story of Tampax monthly sanitary protection is filled with many promises —although Tampax itself is as simple as simple can be....You yourself may use Tampax because you are busy and active —or dainty and fastidious —or just sensible and practical. Remember that a woman can be attracted to Tampax for a great variety of reasons.

Tampax is an *internal absorbent* invented by a doctor. It eliminates belts, pins and outside pads. That is the essential advantage of Tampax and from it any number of advantages naturally follow. No binding, bulging or hampering restraint! No possibility of chafing or of "edge-lines" under slim dresses! No odor forms—and there is no need to remove for tub or shower!

Pure surgical cotton of high absorbency is compactly fitted into applicators, making insertion of the Tampax easy, and changing quick. Completely invisible in use. No trouble to dispose of. An average month's supply will slip into your purse. ...Sold at drug and notion counters in 3 absorbencies — Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.



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ON THE COVER, LANA TURNER, STARRING IN THE
METRO-GOLDWYN-MAYER PICTURE, "MR. IMPERIUM"

★
APRIL, 1951

★
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OF MUSICAL SUCCESSES...

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'ANNIE GET YOUR GUN'

'SUMMER STOCK'

'THREE LITTLE WORDS'

M-G-M

NOW ADDS A NEW AND
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IN COLOR BY

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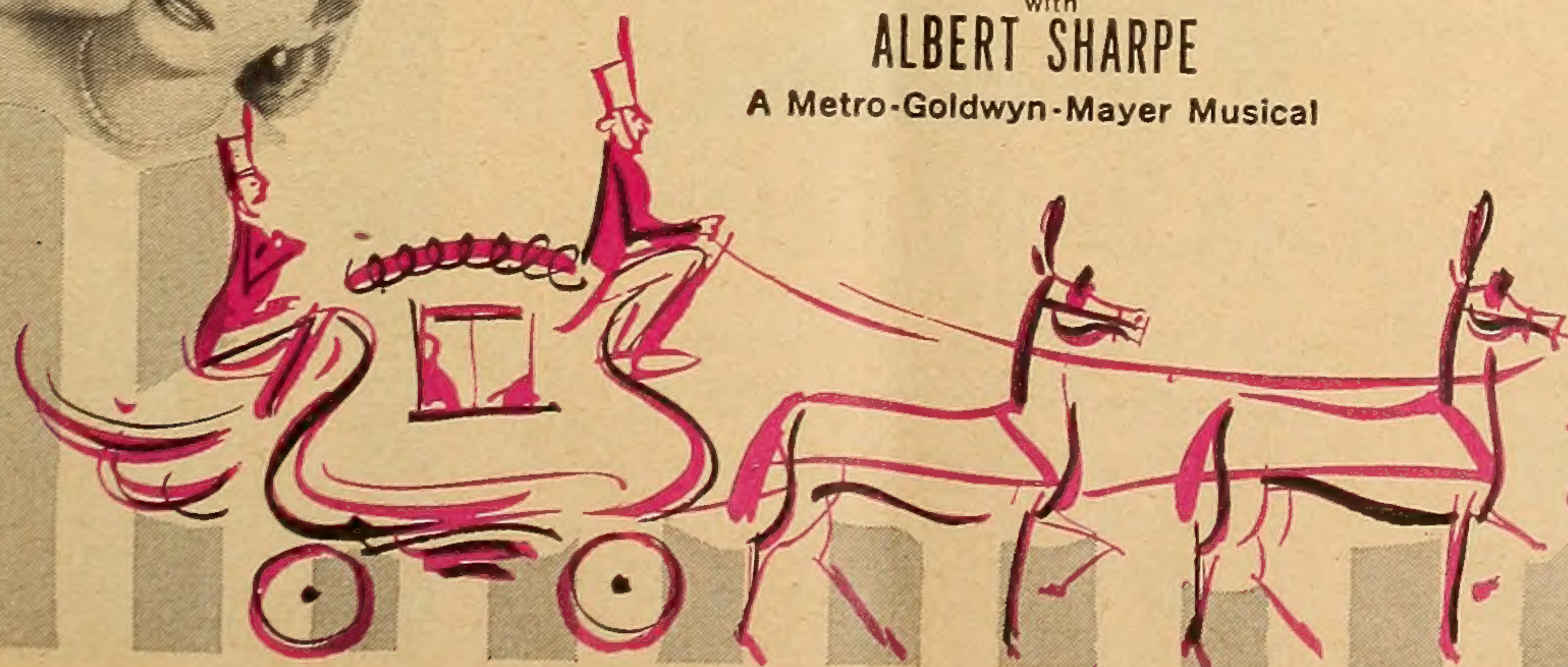


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as the brother-and-sister, song-and-dance team in
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CO-STARRING

PETER LAWFORD · SARAH CHURCHILL
KEENAN WYNN

with
ALBERT SHARPE
A Metro-Goldwyn-Mayer Musical



Story and Screen Play by Alan Jay Lerner • Music by Burton Lane • Lyrics by Alan Jay Lerner • Directed by **STANLEY DONEN** • Produced by **ARTHUR FREED**
HEAR THE STARS SING THE HITS IN THE M-G-M RECORDS ALBUM! "How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life" • "Happiest Day Of My Life" • "Too Late Now" • "You're All The World To Me" • "Open Your Eyes" • "Every Night At Seven" • "I Left My Hat in Haiti" • "Sunday Jumps"



New finer
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more effective longer!

NOW CONTAINS AMAZING NEW
INGREDIENT M-3 TO PROTECT UNDERARMS
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Better, longer protection. New Mum with M-3 safely protects against bacteria that *cause* underarm odor. What's more, it keeps down *future* bacteria growth. You actually *build up* protection with regular exclusive use of new Mum.

Softer, creamier new Mum smooths on easily, doesn't cake. Contains no harsh ingredients to irritate skin. Will not rot or discolor finest fabrics.

Mum's delicate new fragrance was created for Mum alone. And gentle new Mum contains no water to dry out or decrease its efficiency. No waste, no shrinkage—a jar lasts and *lasts*! Get Mum!



New **MUM** cream deodorant
A Product of Bristol-Myers

What Hollywood Itself Is Talking About!

By Lynn Bowers

Right: Judy Garland thoroughly enjoying herself at the Kay Thompson opening at Mocambo. With jubilant Judy are Gloria De Haven and Roger Eden. Judy is now on a reducing diet prior to resuming her screen career.



Below: Lana Turner and her husband, Bob Topping, at the Kay Thompson opening. They recently celebrated their second wedding anniversary. Lana is co-starring in "Mr. Imperium" with Ezio Pinza.



BURT LANCASTER, never one to spare the horses—or himself, has bit himself off quite a chunk in casting the picture his Norma Productions is making for Columbia, called "Ten Tall Men." This is a Foreign Legion type motion picksha and the Hollywoods aren't exactly full of guys who are as tall as Burt or, for that matter, who are as good actors. Mr. L. broke his long-standing rule about no photographs of his family when he posed with his young son for the March of Dimes campaign. The little boy had just re-

covered from polio.

* * *

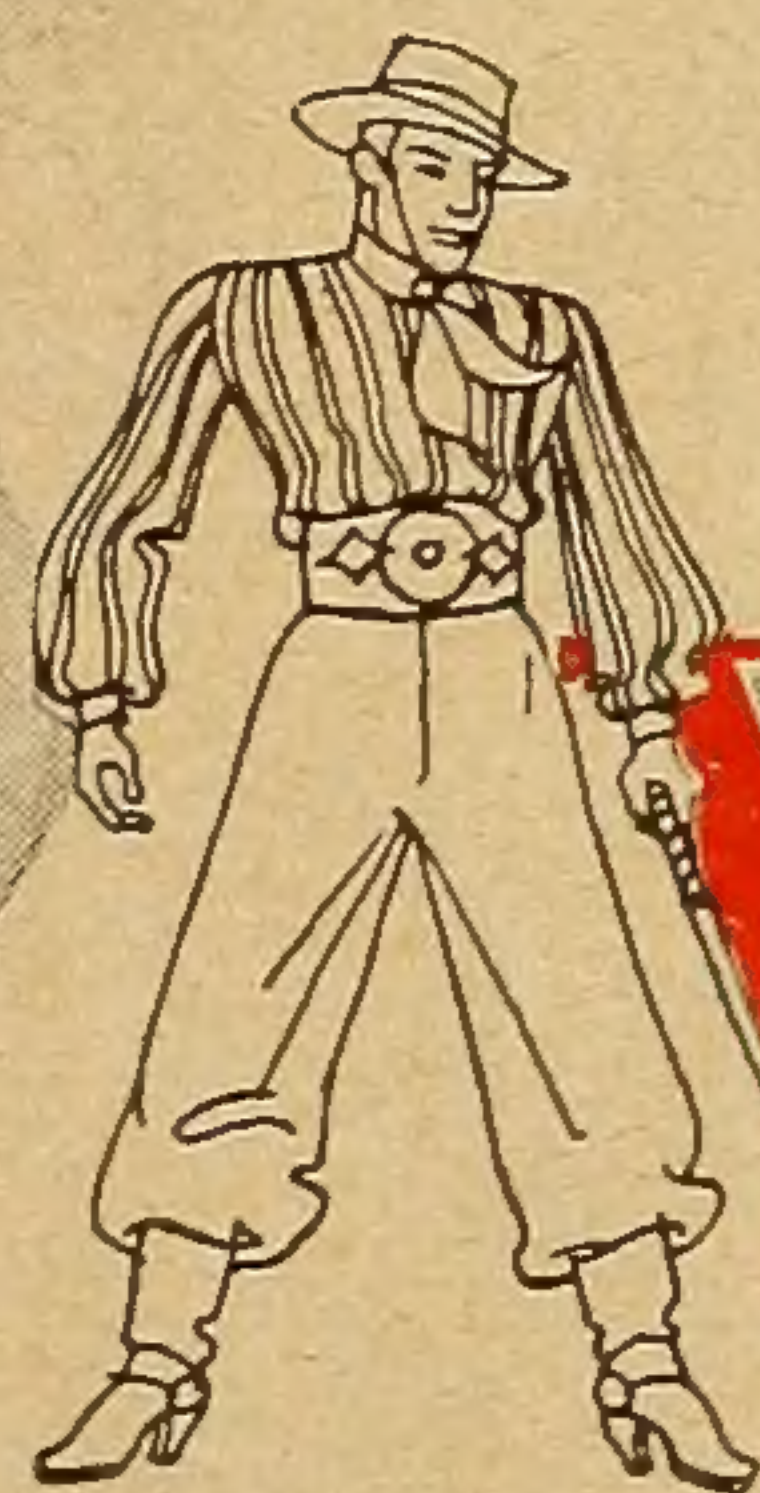
The newlyweds, Ruth Roman and Mortimer Hall, made up their minds to get married so fast that they had to borrow the wedding ring from Ruth's stand-in. They're living in Ruth's so-called bachelor girl house until they decide to take to the valley or the hills. To plenty of guys in this town it was bad news that this gal quit roamin' and hired a hall. EEEK! Did we say that!



Ideally mated Jeanne Crain and husband, Paul Brinkman, at Darryl Zanuck party at Mocambo.

*The intimate
behind-the-scenes story of the man
so many women loved!*

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VALENTINO

Color by
TECHNICOLOR



RUDOLPH VALENTINO

starring
the one
man in
the world
who could
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AN EDWARD SMALL PRODUCTION starring
ELEANOR PARKER
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with
Richard Carlson • Patricia Medina
Joseph Calleia • Written by George Bruce

Produced by **EDWARD SMALL**

Associate of Producer - JAN GRIPPO
Directed by **LEWIS ALLEN**

No other laxative gives you ALL these advantages—



**DELICIOUS
CHOCOLATE
TASTE**



GENTLE ACTION



EASY TO TAKE



**SPECIAL
SCIENTIFIC
TESTING**

And no other laxative even comes close to Ex-Lax in popularity. It's the best-liked and biggest-selling laxative in all America... the favorite of young and old. Ex-Lax is 12¢, economy size 30¢.

**When Nature 'forgets'...
remember**

EX-LAX
THE CHOCOLATED LAXATIVE

**TONIGHT! YOU CAN
LOOK BEWITCHING**



New allure is yours
this easy way.
Rollash makes lashes look
longer, lovelier,
with a lasting upward curl.

Daring Eyes in a Flash with

Rollash

The Professional Eyelash Curler



At Woolworth, Kresge, McCrory, Neisner, H. L. Green,
McClellan, Grant, Newberry, and other leading variety stores.
ROLLASH CORP., BROOKLYN 35, N. Y.



Bob Cummings and wife, Mary, attending the world premiere of "Halls Of Montezuma."

Left: Ava Gardner, on Mocambo dance floor, with Howard Keel, her "Show Boat" co-star.

Another perennial bachelor gal who's about to take the bridal veil is Audrey Totter. She just might up and marry Armand Deutsch, MGM producer, when his divorce from Benay Venuta becomes final. Benay is sposed to hitch with character actor Fred Clark about the same time.

* * *

Tony Curtis, who's had nothing but good things happen to him (*like stardom in "The Prince Who Was A Thief" and a beeg romance with vivacious Janet Leigh*), kicked up his heels a bit when Universal-International assigned him to the Western, "Cattle Drive," with Joel McCrea. But it was all *amiable*. It seems horses are allergic to Tony and spend most of their time trying to unseat him. Tony's pitch to the studio was that the horses know he's from the Bronx where dodo birds are more plentiful than our four-footed friends. U-I let their boy off the hook and he went happily back to his favorite means of trans-



Humphrey Bogart and spouse, Lauren Bacall, arrive for premiere of "Halls Of Montezuma."

The recently wed Jan Sterling and Paul Douglas were among the guests at Darryl Zanuck's formal dinner party at Mocambo. Jan has a standout role in Paramount's "Ace In The Hole."



Happiness is
Bustin' Out
All Over!

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'Lullaby of Broadway'
'Somebody Loves Me'
'Just One of Those Things'
'Zing! Went the Strings of My Heart'
and
'I Love the Way You Say Goodnight'
and more!

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DORIS DAY · GENE NELSON

ALSO STARRING

S. Z. SAKALL · BILLY DE WOLFE · GLADYS GEORGE · DAVID BUTLER · WILLIAM JACOBS

DIRECTED BY

PRODUCED BY

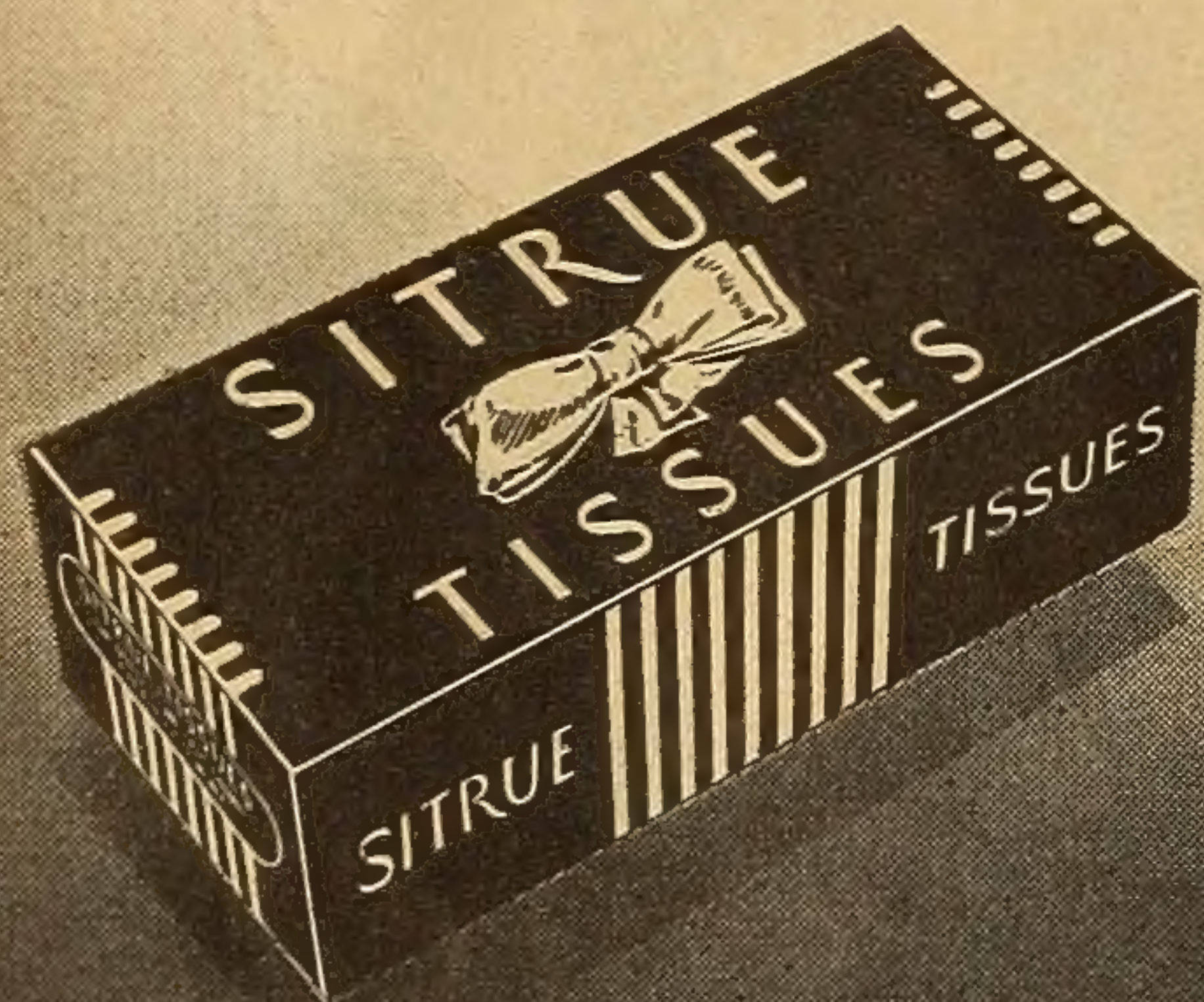
Written by
EARL BALDWIN



Musical Direction by Ray Heindorf

Ann
Sheridan*
LOVES
THE NEW

Cellu-woven® SITRUE TISSUES



"Of course I love Sitrue Tissues! Their new Cellu-woven texture makes every tissue so wonderfully absorbent, yet so extra-soft! Why, they remove even the last faint trace of heavy camera makeup—gently! Yes, Sitrue Tissues are really kind to my skin. Try a box today . . . you'll love them, too!"

* Starring in Universal-International's
"Woman On The Run"

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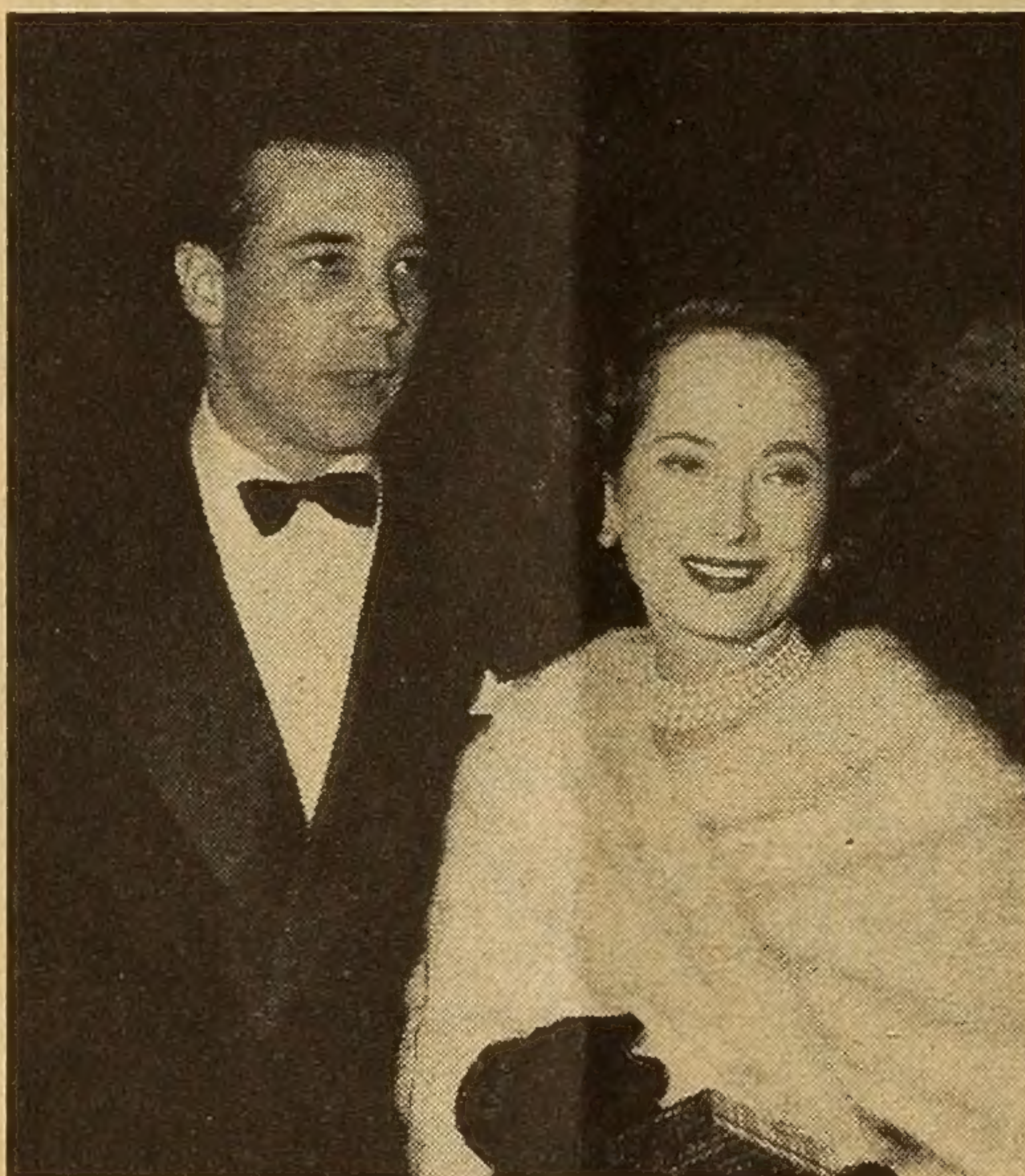
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portation, the convertible.

* * *

Betty Hutton and Dorothy Lamour are so enthusiastic about their roles in C. B. DeMille's "Greatest Show On Earth" that they spent all their time training for the difficult routines they have in the picture. Betty is learning to fly through the air with the greatest of ease and Dotty whirls like a mad thing, hanging by her teeth. Her dentist told her the exercise makes her a cinch to get voted Miss Healthiest Teeth of any year. The motif of Dorothy's five-year-old son Ridge's birthday party was, can't you guess, strictly circus. While the small fry of the Bob Hopes, Alan Ladds, Bob



Cummings, Edgar Bergens, and Betty Hutton stared pop-eyed at the three-ring mechanical circus. Ridge was making time with the young ladies at the party. He's turning into Junior Wolf No. 1 in the Beverly Hills younger set.

* * *

The John Dereks made the prettiest, nicest plans to move into their new Encino home which overlooks Clark Gable's ranch, during John's six-week vacation between "The Hero" and "The Secret." So what happened? On the day they got word that everything was all set and they could start moving in, John got his call from the studio to get in there and start his new picture.

* * *

Ezio Pinza and his wife, Doris, were



Above: Best Man Michael Wilding with happy newlyweds, Stewart Granger and Jean Simmons.

Left: Lovelier-than-ever Merle Oberon was escorted to "Montezuma" preem by Joseph Wade.

surprised, startled, and very proud to discover that their new baby, named Gloria, came into this world equipped with two teeth!

* * *

The Humphrey Bogarts (Lauren Bacall to you) are doing a radio adventure series together, also a picture. Meanwhile and between chores Bogey is amusing himself with one of those strange and wonderful gadgets, an ant colony. When anyone expresses surprise at his hobby he mutters something about wanting to know how to live underground—just in case, you know.

* * *

Most interesting spot around these parts recently was the amusement park specially built by Warners for the Alfred Hitchcock suspense show "Strangers On A Train," and it attracts many visitors. Bob Walker's two sons, Bob and Mike, like to come and see their pop because they get to go on (Please turn to page 16)

Left: Bob Hope and co-star Roy Rogers who are about to start their Paramount picture.

Below: Gene Tierney and Designer Oleg Cassini at N. Y. preem of "Halls Of Montezuma."



Holmes & Edwards introduces the most enchanting pattern of our times!

May Queen

MADE BY
THE INTERNATIONAL SILVER
COMPANY

HOLMES & EDWARDS

Sterling Inlaid Silverplate

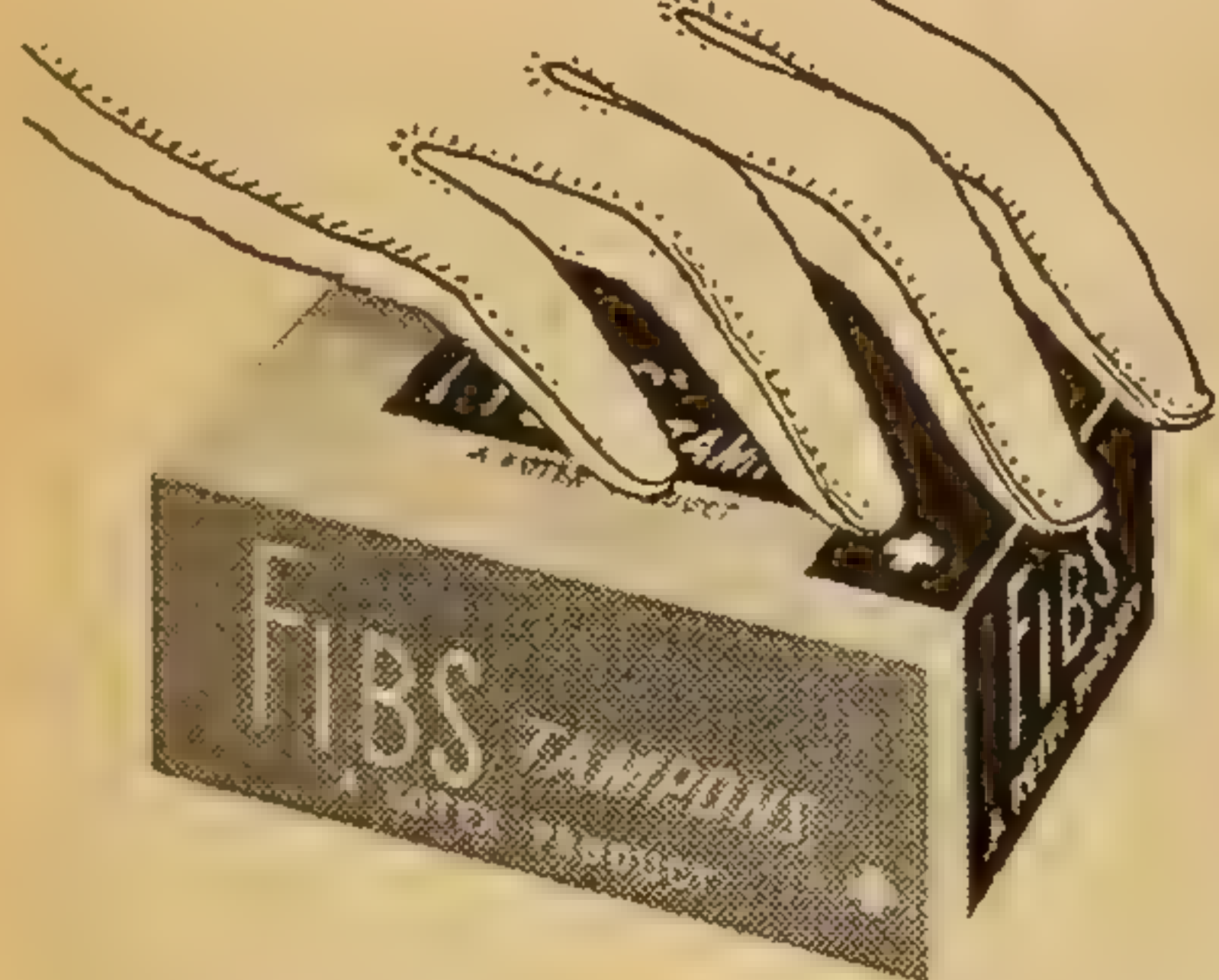
FOR THE YOUNG IN HEART! A carefree new design

reflecting the gaiety of youth with a touch of old world charm. The most used spoons and forks of Holmes & Edwards

Silverplate are Sterling Inlaid at rest points  to stay lovelier longer. 6 piece place setting only \$8.06. Eight place settings, plus four servicing pieces, plus chest, \$69.95.

To Tampon users...

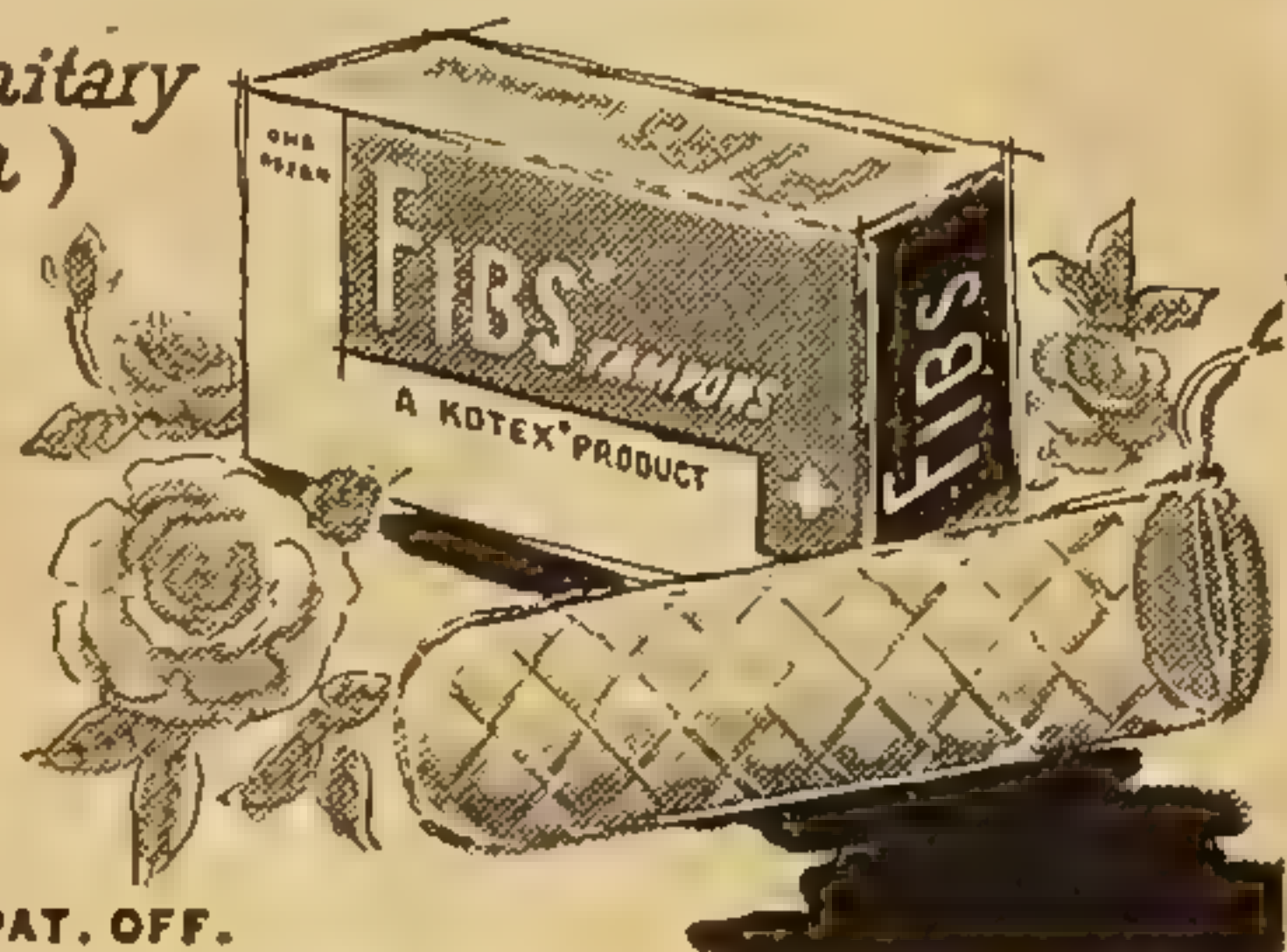
Fibs*



-the Tampon
with rounded ends...
the only Tampon
"Quilted" for comfort...
"Quilted" for safety...

Next time try Fibs

(internal sanitary
protection)



*T. M. REG. U. S. PAT. OFF.



After each
shampoo or
home permanent

add the fresh
color and
lustre of
LOVALON

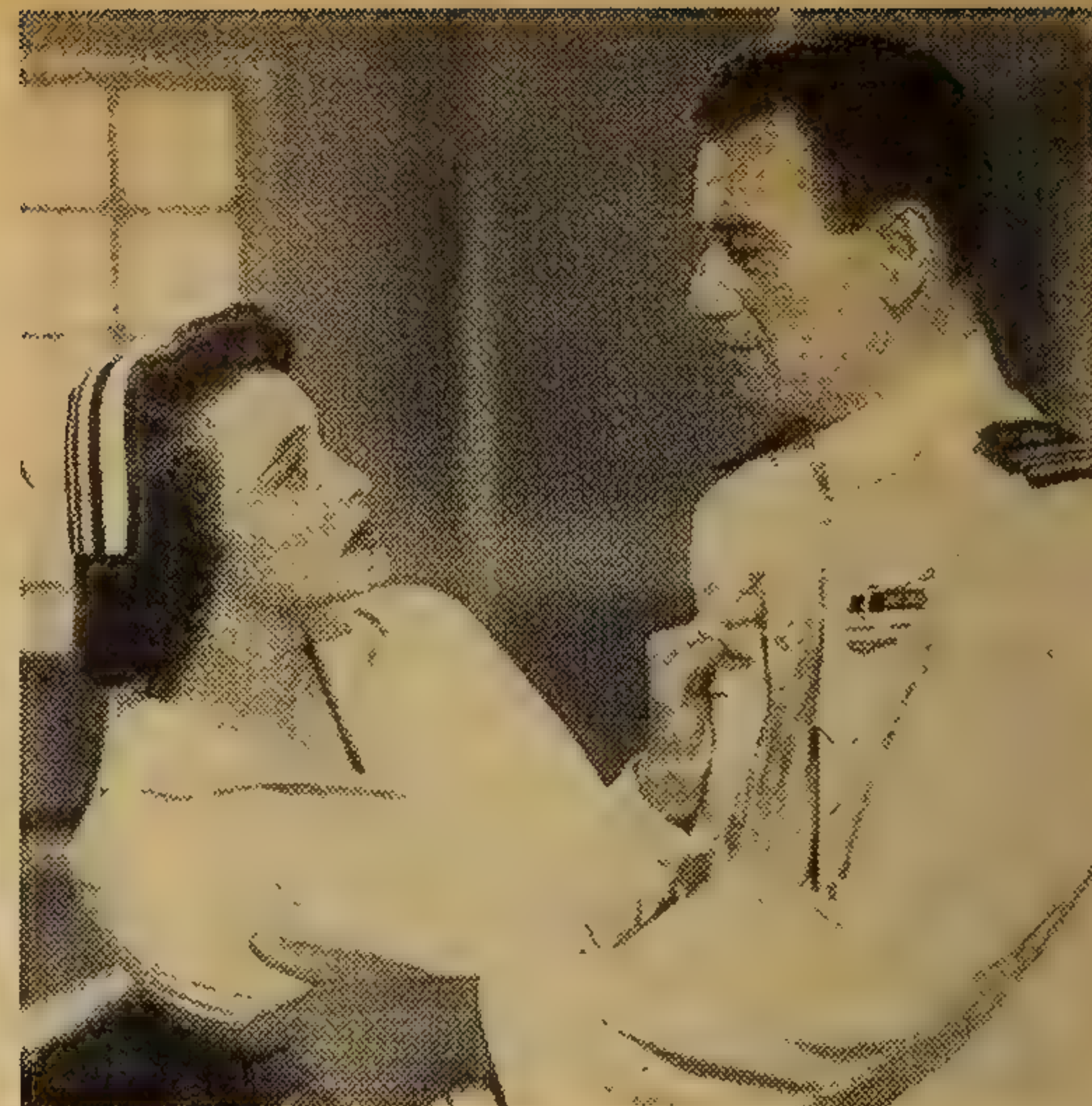
the modern hair beauty rinse

- Leaves hair soft, easy to manage • Blends in yellow, grey streaks • 12 flattering shades
- Removes shampoo film • Gives sparkling highlights

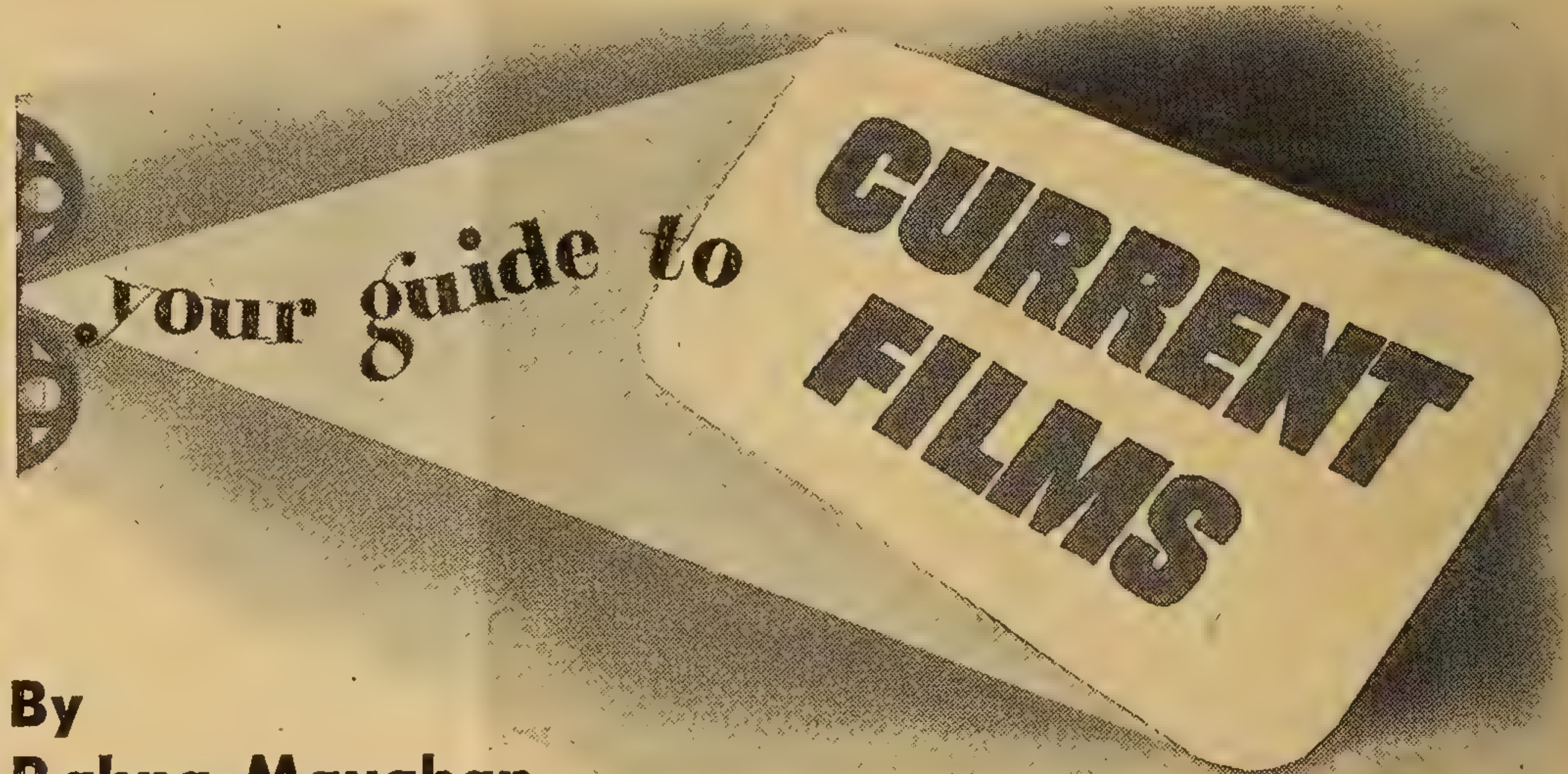
Only 10¢
or 25¢



Ruth Roman and Richard Todd marry despite black clouds in "Lightning Strikes Twice."



In "Operation Pacific," Lt. Com. John Wayne runs amok on shore with ex-wife Pat Neal.



By
Rahna Maughan

Operation Pacific

Warner Brothers

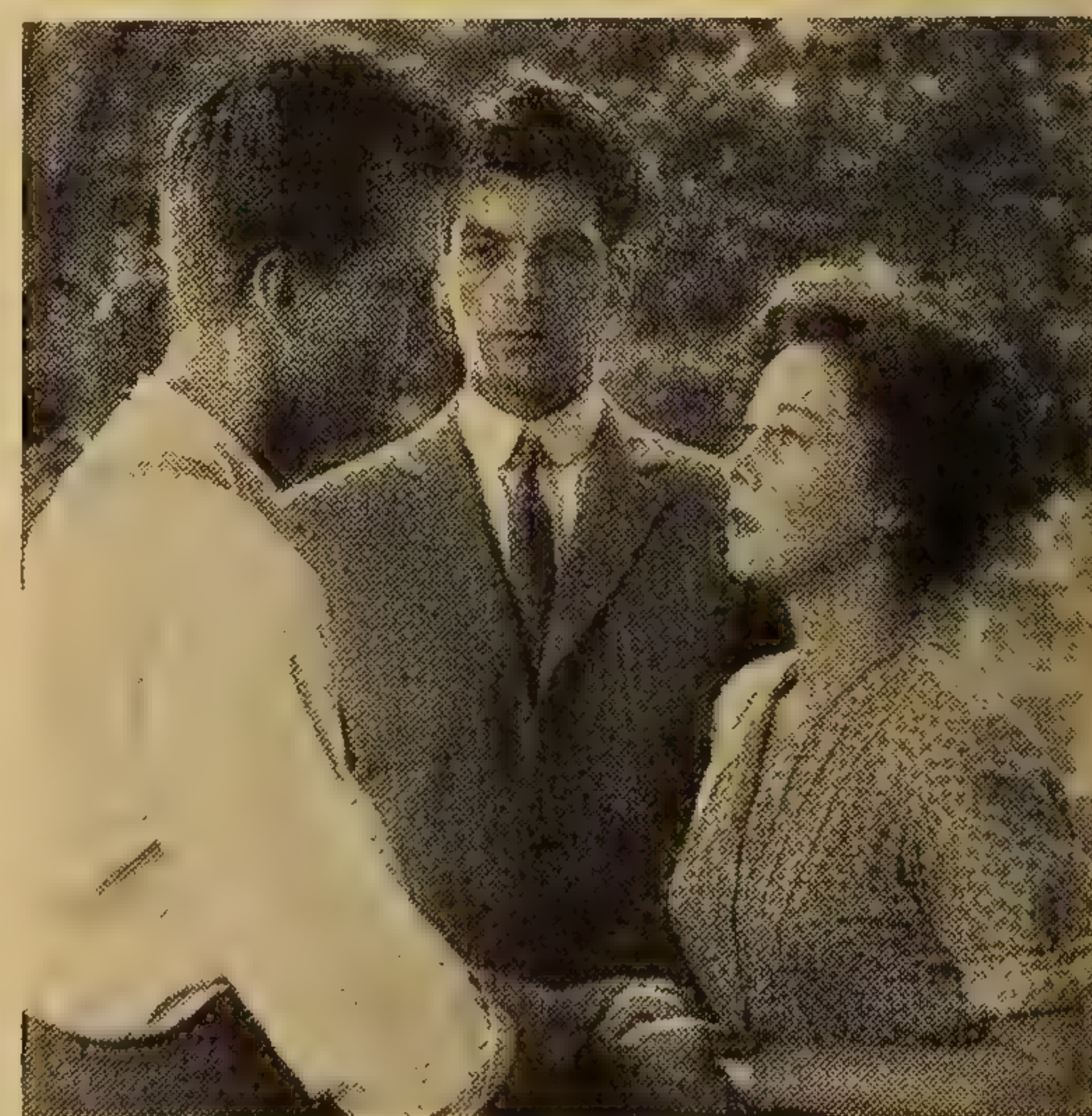
OF TIMELY and significant importance, this is a thrilling tribute to the men and officers of the United States Submarine Fleet. Starring John Wayne, Patricia Neal, Ward Bond, and introducing Scott Forbes, you get a periscope view of what submariners were up against at the start of World War II. Because arms appropriations were, at that time, cut to the bone, actual pre-combat tests of torpedoes were prohibited because of cost. Therefore a large number of torpedoes, supplied to submarines were duds. Beside causing no damage to enemy shipping, these duds were frequently responsible for giving away the position of the submarine, which too often meant its destruction and loss of crew. This, and many other grim hazards, are just part of the job to which Lt. Com. John Wayne and his crew dedicate their lives and efforts. All the hair-raising incidents of undersea warfare you'll see here might appear as figments of a scenario writer's imagination, but they actually *did* happen.

Lightning Strikes Twice

Warner Brothers

ORIGINALLY accused of killing his wife, Richard Todd is acquitted, but his innocence is still doubted by

William Lundigan, Rory Calhoun, Susan Hayward in "I'll Climb The Highest Mountain."



many people. It takes actress Ruth Roman, who's visiting that section of the country for her health, to get matters cleared up once and for all. You can't blame the gal for getting nosy. She's in love with Todd, in spite of his past. In poking around, Ruth gets to realize almost all of Todd's friends act mighty suspicious—Zachary Scott, Mercedes McCambridge, Darryl Hickman and even Todd's foster parents. Todd puts in his bid, too, by turning on some fierce scowls, grimaces, and an Oxford accent deep in the heart of Texas. It's a



"Rawhide" with Tyrone Power and Susan Hayward is a fast-paced, nerve-jostling movie.

toughie to decipher and Ruth is almost sorry that she does. Suspects galore, spurts of excitement and a fair share of mystery.

I'd Climb The Highest Mountain (Technicolor)

20th Century-Fox

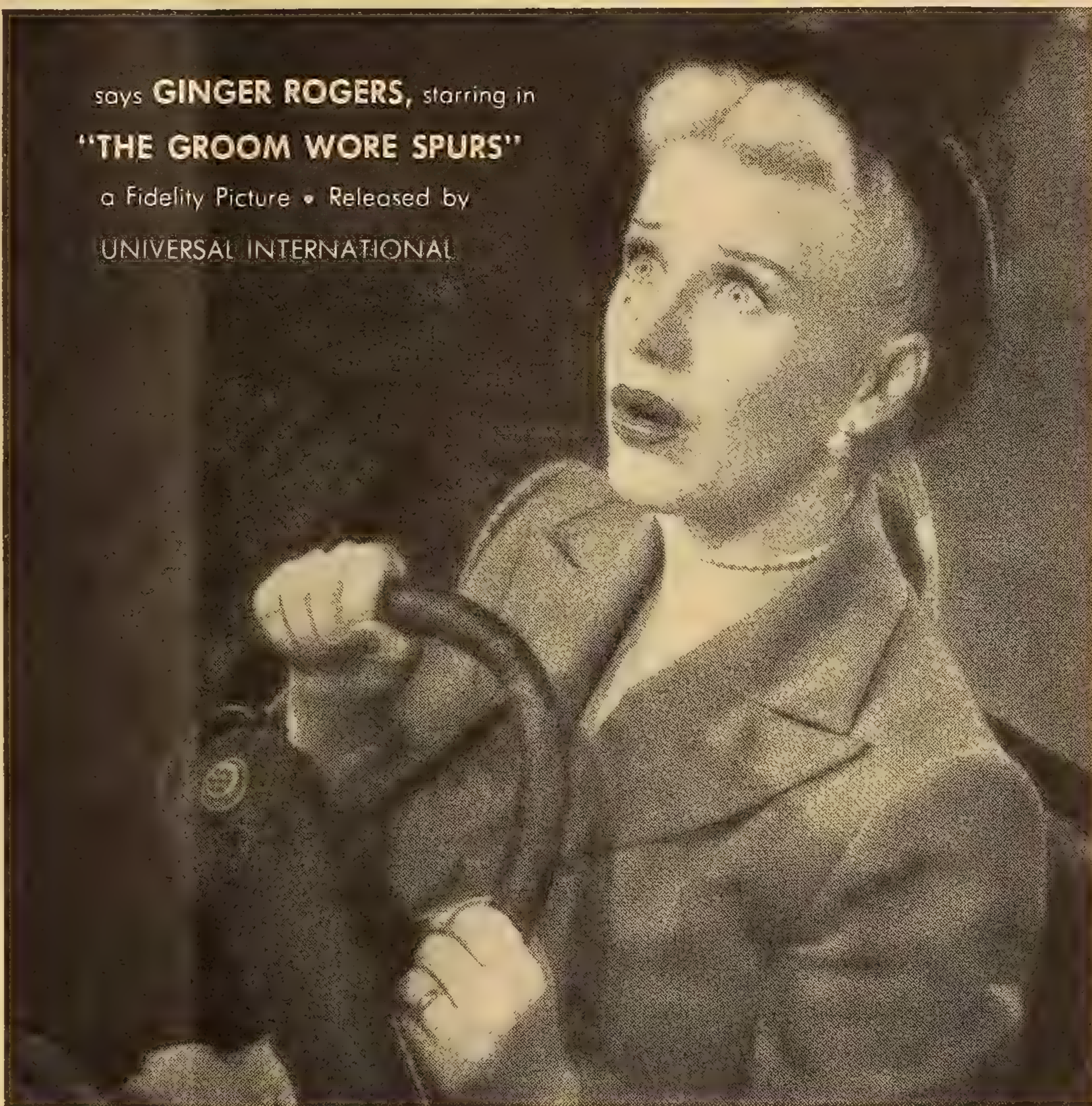
A RIGHT smart little gem plucked straight from the hills of the Blue Ridge Mountains. Preacher William Lundigan's prime concern is bringing the gospel to the folk and bringing his young bride, Susan Hayward, to understand that it's not the simplest thing in the world to be a preacher's wife. Naive as Susan might be about some of her wifely duties, she can't cook worth a darn, for one thing, she nevertheless manages to keep Lynn Bari's predatory claws out of Bill. There's much beside



David Wayne, with Janine Perreau, eluding pursuers in kidnapping in Columbia's "M."

"I cracked up the same plane 10 times!"

says **GINGER ROGERS**, starring in
"THE GROOM WORE SPURS"
a Fidelity Picture • Released by
UNIVERSAL INTERNATIONAL



"We retook the plane crash for 'The Groom Wore Spurs' ten times. The director made me twist and turn the wheel 'til my hands were stinging red!"



And roping 'the villain' was tough on my hands again...



But I smoothed them with soothing Jergens Lotion...



It kept them soft and lovely for romantic closeups!"



Being a liquid, Jergens is absorbed by thirsty skin.

CAN YOUR LOTION OR HAND CREAM PASS THIS FILM TEST?

To soften, a lotion or cream should be absorbed by upper layers of skin. Water won't "bead" on hand smoothed with Jergens Lotion. It contains quickly-absorbed ingredients that doctors recommend, no heavy oils that merely coat the skin with oily film.

Prove it with this simple test described above...



You'll see why Jergens Lotion is my beauty secret.

More women use Jergens Lotion than any other hand care in the world

STILL 10c TO \$1.00 (PLUS TAX)

Timely Tips by Little Lulu

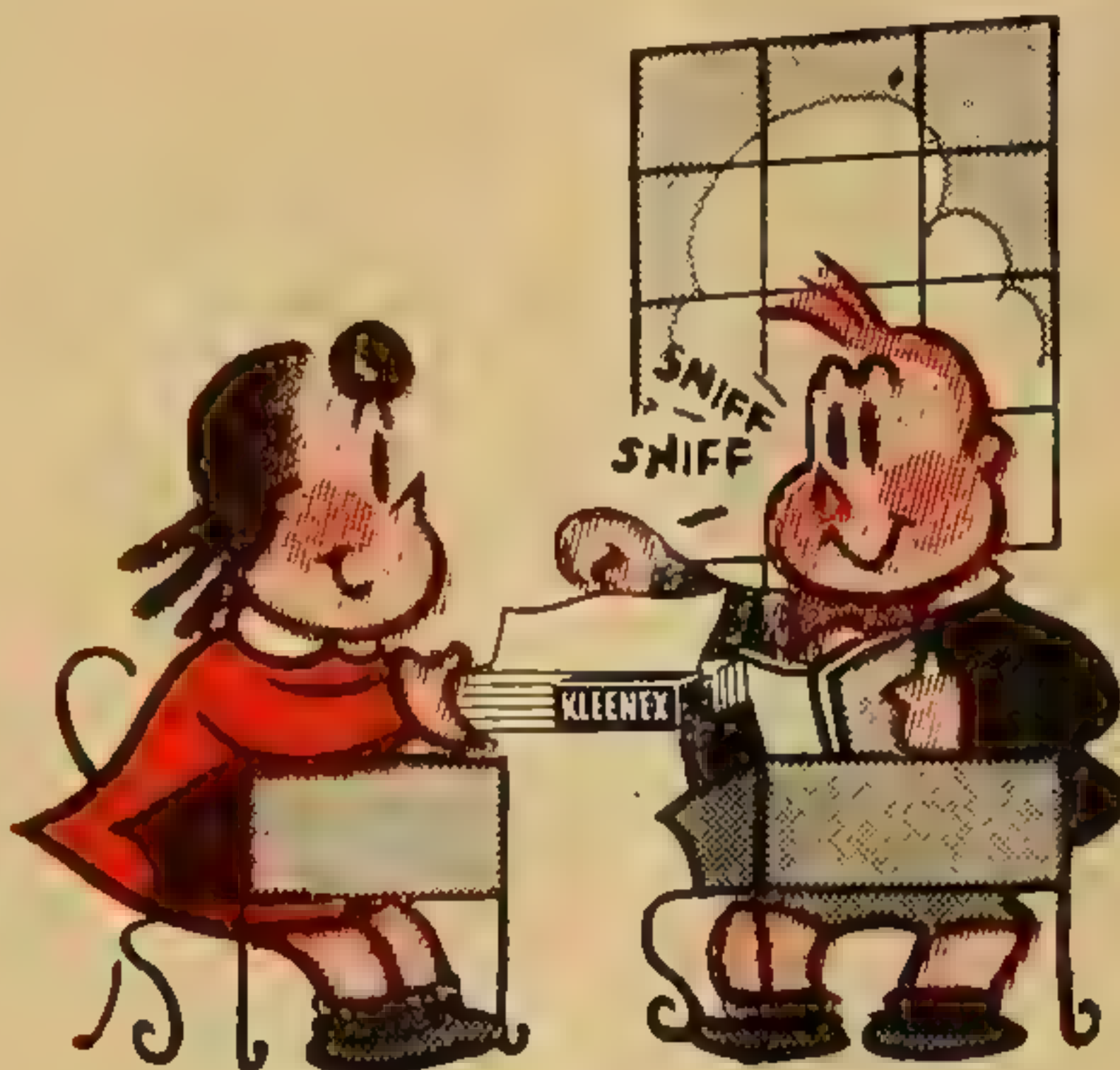
HOW DO YOU SCORE ON THESE HELPFUL WAYS TO SAVE?



To save baby's neck, should you—

- ☐ Buy a fur-lined bib ☐ Pad the bathtub
☐ Sandpaper his shoes

Make tiny tykes' new shoes skid-proof! Sandpapering the soles prevents many falls. And keep soft, moisture-lovin' Kleenex tissues handy around baby. Super to use for bibs; applying baby oil, powder. Saves his delicate skin.



Every school-timer needs a—

- ☐ Lunch box ☐ Pencil box
☐ Serv-a-Tissue box

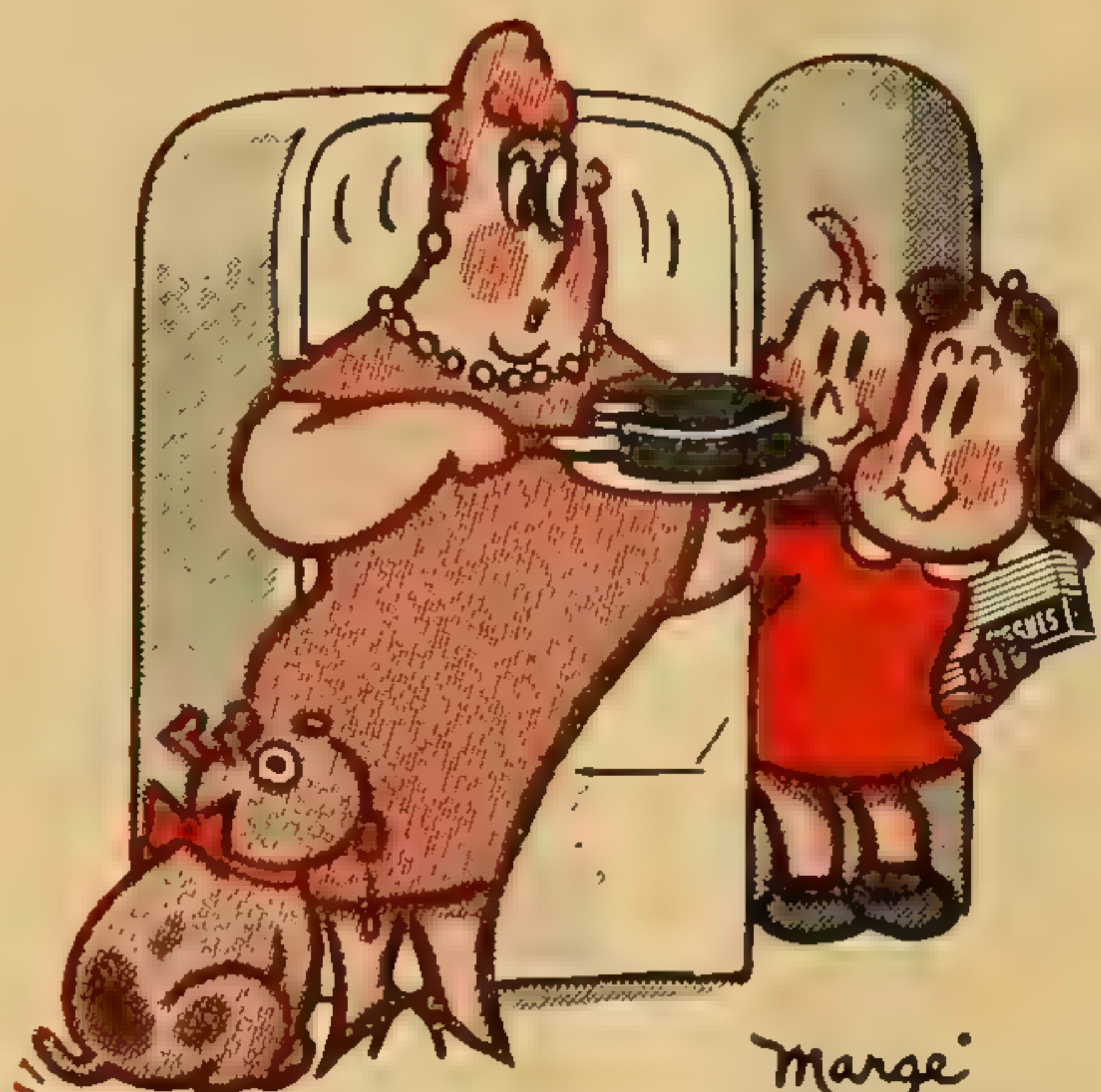
In sneezin' season, youngsters need Kleenex—to help keep colds from spreading, comfort sniffly noses. Saves good hankies, saves washing. Unlike "just tissues," Kleenex has that Serv-a-Tissue box... so handy! Thrifty, too!



Can you cut down weight with—

- ☐ A new girdle ☐ A deck of cards

Want less "waist"? Toss up a deck of cards; pick up one at a time. These 52 bends help save your figure. To stop waste, save money—use Kleenex. Only Kleenex tissues let you pull one at a time (not a handful!)—and have the next one pop up, ready to use.



What keeps cake from drying out?

- ☐ An apple ☐ The refrigerator

Eat your cake and keep it—fresh. Put an apple in the cake tin. And save that apple-cheeked complexion, with Kleenex to wheedle weary makeup away. Extra soft (through a special process), Kleenex has just-right strength, too, for crumble-proof beauty duty.

Kleenex* ends waste - saves money...

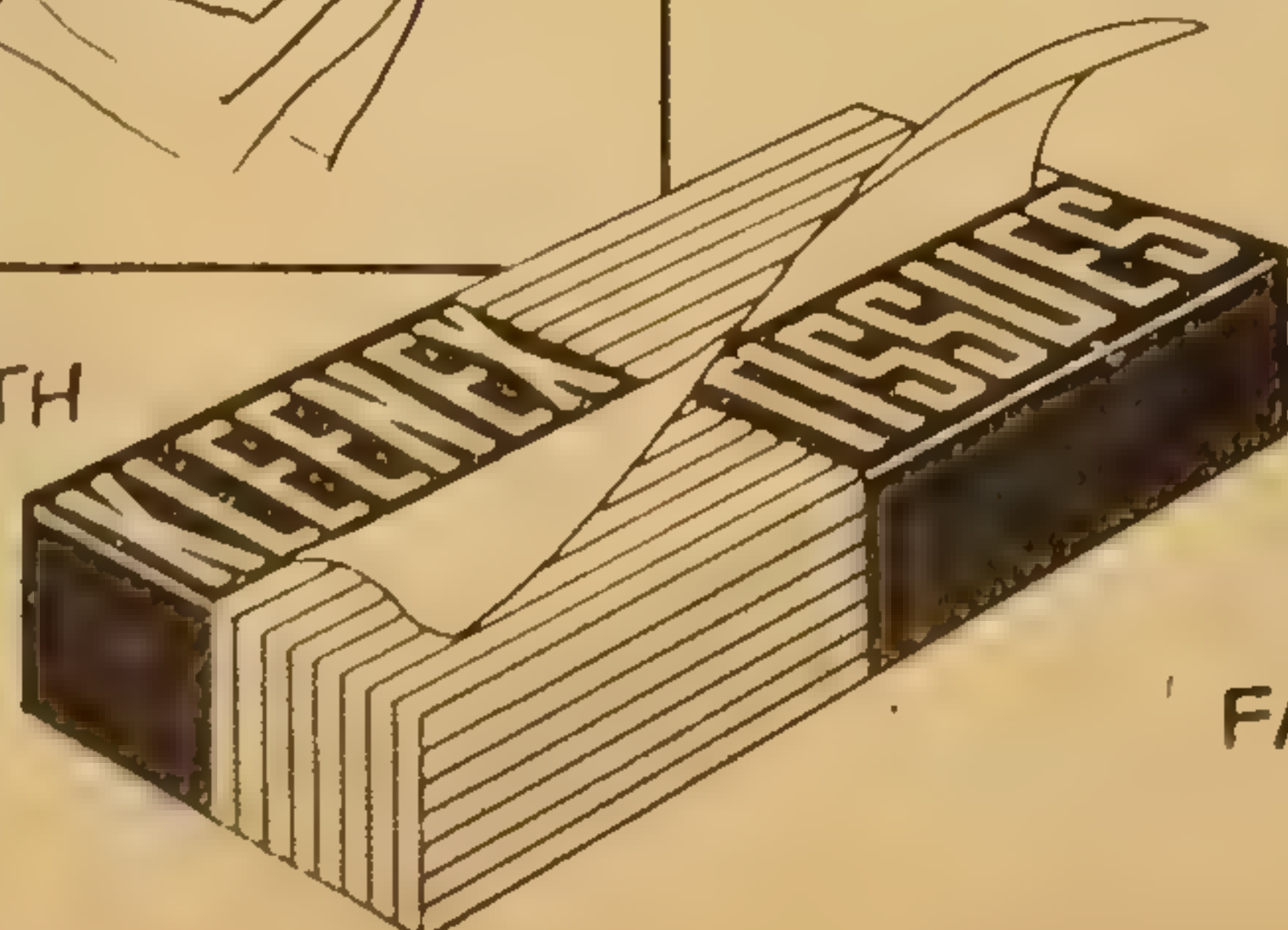
1. INSTEAD OF MANY...



2. YOU GET JUST ONE...



3. AND SAVE WITH KLEENEX



AMERICA'S
FAVORITE TISSUE



Diana Lynn mothers a chimp—all in the interest of science—in "Bedtime For Bonzo."

Miss Bari's roving eye to test Susan's mettle, and Bill's, too. Sometimes out of necessity the rule book gets heaved out the window but, like a yo-yo, always flips back into Bill's capable hands. Not saccharine, holier-than-thou, nor sticky sweetness and light, which you might expect in a picture about a preacher and his wife. Instead, it's solid entertainment with a number of unexpected highlights.

Bedtime For Bonzo

Universal-International

THE way the human race has been acting lately, it's no wonder psychology professor Ronald Reagan decides to figure out why human beings turn "bad." The son of a jailbird, Ronald wants to prove to any interested parties that it's environment, rather than genes which makes a person what he is. For his experiment Professor Reagan singles out Master Bonzo the cutest, most unrestrained bundle of joy the Stork ever dropped, with a sigh of relief, no doubt, into the hairy arms of a Mama chimpanzee. New to the game of fatherhood,

Lady spy Rhonda Fleming is sidetracked by Glenn Ford in "The Redhead And The Cowboy."





Randolph Scott wins Adele Jergens and his fight for right in the Western "Sugarfoot."

Ronald soon sends out a frantic SOS for a mother's helper. Diana Lynn arrives, and before you can say I'll-be-a-monkey's-uncle, she and Ronald are acting like a for-real mama and papa to the little chimp—all in the interest of science, of course! The experiment proves successful, but for a while what with Ronald in jail for "heisting" a necklace, *Bonzo* escaping via a tricycle and dressed in a cowboy suit, and Diana falling in love with Ronald, it looks as though even Einstein couldn't figure on the results. Cute stuff, especially since nobody makes a monkey out of *Bonzo*.

The Flying Missile Columbia

FILMED partially at the San Diego Naval Base, and Point Mugu, California, this is an interesting session in guided missiles. Commander Glenn Ford puts up a heroic battle against red tape in his efforts to equip submarines with the latest in projectiles. With his work cut out for him, there's little time for anything else, but Glenn does find a few spare hours to carry on a romance with Viveca Lindfors. Luckily he does, because Viveca later helps him recover from an emotional strain that paralyzes his legs. The real interest, however, comes from the actual shots of guided missiles and the Navy in action, but a little love never hurt even the Navy.

The Great Missouri Raid (Technicolor) Paramount

VERSION #24 of the rootin', tootin' hell-bent-for-leather Jesse and Frank James. This time played by Macdonald Carey and Wendell Corey. It was none of the James boys' doing in the first place, according to this, that they started their notorious careers as train and bank bandits. Army officer Ward Bond was
(Please turn to page 68)

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Pain-lined faces . . . ruined dispositions . . . worn nerves . . . tired, aching feeling—these are only a few of the ill-effects caused by foot troubles. Don't pay so dearly for something so needless when quick relief can be yours at very small cost with Dr. Scholl's! Remember—no matter what common foot trouble you may have, there is a Dr. Scholl's relief for it. Get it today at your Drug, Dept., Shoe or 5-10¢ Store.

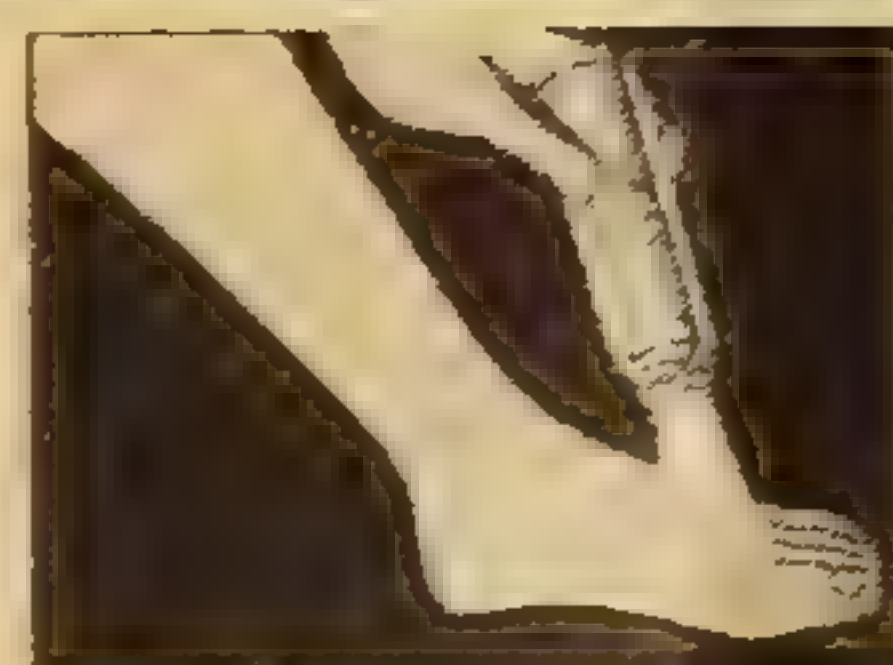
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SORE TOES, TENDER SPOTS,
SOFT CORNS Between Toes
Fastest Relief Ever!

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DR. SCHOLL'S ZINO-PADS

Soft, soothing, cushioning, protective *Super-Soft* Dr. Scholl's Zino-pads instantly stop painful shoe friction, lift pressure on the sensitive spot. The separate *Medications* included with Zino-pads quickly loosen and remove corns and callouses.

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Dr. Scholl's *Lastik Metatarsal Pads*.

Dr. Scholl's *Callous File*.

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AND SHOES



Lippy Leo Durocher, manager of the New York Giants, with his wife, Laraine Day, chatting with Hugh Marlowe and his wife, K. T. Stevens, before premiere of "Halls Of Montezuma."

all the rides and raid the popcorn and ice cream concessions. They aren't very interested in the fact that their famous father is going to sing a ditty called "The Strawberry Blonde," but they do think his work is fun. Director Hitchcock's daughter, Pat, who has a part in the picture, asked if she could ride on the ferris wheel. Her dad said sure, waited until she got to the top, had the motor

and the lights cut off, and left her there for an hour before he brought her down. Some joke!

* * *

Bob and Farley Granger, who co-star in the show, picked their own dressing rooms on the big outdoor set which covers eleven acres. They're located in the freak show runway. Bob's is behind a sign advertising "International Oddities

—Electronic Marvel" and Farley's room is back of another which reads "See Rondo The Ape Boy."

* * *

Irene Dunne's first job as president of the St. John's Hospital Guild was engineering the hour stage show put on at Grauman's Chinese the night "The Mud-lark" opened. The show was staged to raise money for a new children's wing at the hospital.

* * *

Surprise casting was the announcement that George Sanders would take Ray Middleton's place opposite Mary Martin in Broadway's "South Pacific" company. Mr. S., I hear, has a really marvelous voice and he's a very hot boy since play-

Below: Producer Norman Krasna fascinates Gloria De Haven with his wit at Mocambo.



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IPANA

FOR HEALTHIER TEETH, HEALTHIER GUMS

Left: John Derek and his happy wife, Patti, at recent preview. John feels his role in Columbia's "The Hero" should be long-awaited turning point in his career. "Mask Of The Avenger" follows "The Hero."



Above: Kirk Douglas, who has two potential box-office hits coming up in "Ace In The Hole" and "The Travelers," relaxes with socialite Irene Wrightsman at the Stork Club during recent vacation in Manhattan. Busy Kirk will next make "Detective Story."

Left: Judy Holliday, hilarious comedienne in the sparkling "Born Yesterday," reminds you to do your part in the fight against cancer and join the 1951 Cancer Crusade of the American Cancer Society by sending contribution to CANCER c/o Postmaster, your town.



Above: Ruth Roman, Warner Brothers star, who had everyone puzzled as to the No. One Man in her life, surprised all by marrying Mortimer Hall, young radio executive, whose name had seldom been linked with hers romantically.



NEWSREEL

Right: Tom Lewis and his wife, Loretta Young, discussing the bringing up of children with Esther Williams in the lobby of the Four Star Theatre before the gala premiere of the MGM hit, "The Magnificent Yankee."

Below: Vera-Ellen arriving for the formal opening. Louis Calhern, in the title role of "The Magnificent Yankee," gives one of the finest performances ever seen on a movie screen. He also played role in stage version.



NEWSREEL

Dr. Joel Pressman and his wife, Claudette Colbert, who've been happily married for fifteen years, chatting with Dinah Shore and her husband, George Montgomery, before the start of the picture.



Joan Evans, looking much thinner, was escorted to the affair by her favorite beau, Carleton Carpenter.



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stand still in

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...new golden-skin shade with a peach bloom!



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NEWSREEL

Left: Tony Martin and his lovely wife, Cyd Charisse. Tony's just finished "Two Tickets To Broadway" at RKO with Janet Leigh. Oddly enough, Tony and his wife may soon head East to do a big musical on Broadway.

Below: Gloria De Haven, who's also in "Two Tickets To Broadway," sitting with Producer Norman Krasna. Krasna and Jerry Wald are co-producing "I Married A Woman," by Goodman Ace, as their first venture for RKO.



Left: Howard Keel is interviewed in Four Star Theatre lobby by Commentator Paula Stone. Howard had to grow the mustache for his role in "Show Boat," the musical in which he stars with Kathryn Grayson, Ava Gardner.



Below: Paula greets Ann Harding, who plays the wife of Louis Calhern in "The Magnificent Yankee." Calhern did not attend premiere as he was in the East where he's appearing on the Broadway stage in "King Lear."



Danny Kaye and his wife, Sylvia Fine, enjoying the festivities. Danny's latest picture is "On The Riviera," in which he co-stars with Gene Tierney for 20th Century.



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Confessions Of A Redhead

By Arlene Dahl

Men don't prefer blondes.
They prefer ladies. And it
isn't what the color
of the hair declares. Arlene.

"Men believe redheads are
'hot little numbers,' and
that, of course, is silly,
but it presents a problem"



Left: Lex Barker, the Number One man in well ordered Arlene's life.

Arlene's Lex, while on location, found African jungles darn cold.



Arlene Dahl and Lex Barker at the recent "The Magnificent Yankee" premiere. Her latest film is "No Questions Asked."

Lex, Arlene and Vera-Ellen, a close friend of both, were a threesome at the premiere, Rock Hudson being detained.

SOME expert with an adding machine has calculated that only three percent of the girls in an average distribution of American population are redheads and that four percent of the gals in Hollywood are naturally red-haired. Why more here than elsewhere I don't know, unless they're attracted by Technicolor. At any rate, we're a small group to have had so many traditions built up about us!

Look at the old bromides.

"Who ever heard of a dull redhead?" "Girls with red hair are tempestuous, temperamental and have awful tempers." "Redheads are too independent." "They're busybodies and kibitzers." "Redheads can't wear pink." "Red-haired girls are hot stuff."

Let's see just how much of this is fiddle-faddle and how much is fact!

In the interest of you girls who have red hair and don't like it, because you hate being called "Red" or "Carrots" or "Bricktop," perk up! Those nicknames seldom stick; I used to be called "Carrots," but I outgrew it. I've known a few red-haired girls who let themselves develop awful complexes because of this—and they're silly.

In the first place, men *don't* prefer blondes. A huge preference survey of more than 25,000 choices made at an Eastern university showed that numerically men prefer brunettes—of whom there *are* most. Then blondes, then brunettes. Only eight percent of the men voted for redheads—*BUT* there are only three percent of us, remember? So we're way ahead!

And let's face it, if a well-turned-out redhead, who has made the most of her natural endowments, walks into a room filled with equally well-groomed blondes and brunettes, the redhead will get more masculine heads turning her way than the others. So maybe we aren't dull. Perhaps that's because we're a minority.

How about temper and temperament? Of course we have tempers, but who hasn't? We all have to learn to curb them if we would get along with others.

I think a lot of the talk about "redhead temper" has been based on the fact that many redheads are Irish—so the temper is a nationality trait rather than one based on pigmentation. On the other hand, Latin brunettes have tempers, too. Anyway, I've learned through experience that temper tantrums do not pay.

I recall, very distinctly, when I was 10 my parents were going to a large formal party. I wanted to go, too, mostly because I had my first long dress—I had worn it (*Please turn to page 51*)

Life's Not Been Dull For Louis



He was high on the Gestapo's "wanted" list for his work in French propaganda films.

Louis Jourdan is and isn't what you might think a Frenchman is.

By Helen Hendricks



Louis and Debra Paget in a scene from 20th Century-Fox's "Bird Of Paradise."



Louis with Jeff Chandler survey the horizon from the schooner before going ashore.



With the help of Debra Paget, Louis quickly adapts himself to Polynesian ways of life.

ABOUT the time you read this, you will be seeing a picture entitled "Bird Of Paradise," a love story set in romantic Hawaii. The picture has three stars—Louis Jourdan, Jeff Chandler and Debra Paget. This is the first time, in an American picture, that Louis Jourdan has played a real hero. Up to now, he has been a troublemaker for the heroine. And doing very well at it, too.

Being the curious type, I wondered how this transformation came about—and what Louis, himself, thinks about it. So I went and asked him.

He and his blonde wife, Quique (*pronounced "Keek"*) live in a Colonial house in Beverly Hills. There, in a spacious living room whose walls are gay with modern French paintings, he tentatively relaxed in an easy chair. What did I want to know?

The first question had him leaning forward, reaching for a cigarette from a box on the large coffee table between us. As he lighted it, he smiled disarmingly.

No, he had waged no campaign to become known as a definitely romantic type. His tone of voice implied that he would be embarrassed if anyone started pinning "lover" labels on him.

He didn't know, when he signed his present contract last May, about the possibility of his being in "Bird Of Paradise." The matter arose about a month later.

"I didn't want to do it at first," he said. "I hadn't read the script, but I knew that it was a sarong picture, and it sounded as if it might be a South-Sea-Island-magic sort of thing, in Technicolor—so I was afraid of it. Then I was

persuaded to read the script and I changed my mind. I discovered that here, for once, was an honest story about the Polynesians. Although it is a picture with sarongs, that is not important. We don't make a fuss about them. If we wear sarongs, it is because it is the custom of the natives—and they help to tell the story of the conflict that confronts a European arriving on this island. That was what interested me in the picture: the dramatic conflict that was inescapable with a civilized man trying to adapt himself to the native ways."

Weren't the romantic potentialities of his role—as a civilized young Frenchman who falls in love with a native girl (*played by Debra Paget*)—also inescapable?

His answer was a Gallic shrug of the shoulders as if, really, he hadn't given the matter too much thought. "Of course, the setting was romantic," he conceded. "The picture was to be made entirely in Hawaii, a place where my wife and I had never been—and had heard so much about. That appealed to me. Who," he asked, "hasn't wondered what it would be like to see Hawaii?"

Who, indeed? But how many of us can imagine seeing it—and getting paid at the same time?

"It was my first location trip in America," he went on, "and it impressed me very much. A big location 3,000 miles away is flabbergasting when you see it for the first time. A company takes along everything that might be needed, from Kleenex to 10-ton camera cranes. There are 80 to 100 people, like a big expedition. (Please turn to page 56)

Last minute adjustments during the filming of a love scene in "Bird Of Paradise."





Head Of Her Class



JEANNE CRAIN again plays a school girl in her latest picture, "Take Care Of My Little Girl," but this time she's somewhat older, being a freshman at Midwestern University. The story, for the most part, deals with the joys and sorrows found in sorority life. Jeanne plays Liz Ericson, whose mother before her had been a Tri U, so naturally she is expected to be a member, too. But when several astonishing things happen, Liz wishes she'd never heard of Tri U. Jeanne looks just as young and girlish as ever, despite being the busy housewife and mother of three children that she is in real life.



Jeanne with newcomer Dale Robertson who's in the film with her.



Girls swoon over fraternity pin that Jeanne just got from campus Casanova.

Above: Peggy O'Connor, Jeanne and Gail Davis are bubbling with excitement as "pinning ceremonies" come to a close at Tri U Tea.

Left: Being mother, housewife and movie star, all at the same time, agrees with Jeanne. It's got hubby Paul Brinkman's approval.

Right: Jeanne proudly displaying pictures of her husband and three handsome young sons, Paul, Jr., Michael Anthony and Timothy Peter.





Jan as kidnapper Lyle Bettger's moll in the Paramount picture, "Union Station."



Resting between scenes during location shooting on latest, "Ace In The Hole."

"I Want To Be Typed"

WHEN Paramount took "U. S. Mail" to Glendale for a sneak preview several months ago they thought it would be the usual routine affair. Alan Ladd's bobby-soxer admirers would go slightly mad, as always, over Alan Ladd and his dangling forelock. But to their surprise, when the preview cards were read the next morning, it was witty, curvaceous Jan Sterling who had grabbed the raves. 83% of the cards demanded, "Who's the new slick chick?" "Love that blonde, who is she?" "Why don't you show us more of that blonde?" "Where's that lush dish been all my life? Let's have more of her." (This enthusiasm for a new player rarely happens these days. In fact, it hadn't happened with such intensity at Paramount since the fans "discovered" the practically unknown Alan Ladd in a Veronica Lake starrer, "This Gun For Hire.")

Producer Robert Fellows said he wasn't at all surprised. He had seen Jan Sterling play the dumb blonde in the Chicago company of "Born Yesterday" and he insisted upon having her play the be-bop-happy broad in his "U. S. Mail." The studio had thought so little of her that they allowed her to play her best scene in white shoes that appeared to take up more of the screen than Alan Ladd.

Hollywood is impressed with the written word. Before Jan's agent, Louis Schurr of the mink coat legend, could get a gander at those preview cards they hastily signed her on a seven-year contract. And they promptly pushed her into a much larger part, a gun moll, in "Union Station." When "Union Station" was previewed in Pasadena, history repeated itself with the preview cards.

Jan Sterling, who reversed the usual Hollywood procedure by being born a lady, celebrated her unexpected good fortune by buying a mink stole from her chum June Havoc on the Time Payment Havoc Plan, and getting married to very popular, very attractive, four times a bridegroom, Paul Douglas.

A few months ago Paramount issued a statement, to wit, "as a result of the tremendous smash preview reaction to her featured roles in 'U. S. Mail' and 'Union Station,' Jan Sterling is set for the top role in 'Ace In the Hole,' Billy Wilder's first project as a producer-director." Kirk Douglas is Jan's co-star in the highly dramatic "Ace In The Hole," which is based on the recent Kathy Fiscus case in California and the Floyd Collins disaster of some years ago. Jan's characterization of the heartless young (Please turn to page 60)

Jan was born Jane Sterling Adriance in N. Y. C. and right smack in Social Register.



"Maybe I'm going against screen tradition," says Jan Sterling, "but I'm satisfied with the roles I'm playing"

By Patricia Keats



Jan married the popular Paul Douglas last May. "I trapped him," she says jubilantly.

Her role in the dramatic film, "Ace In The Hole," in which she co-stars with Kirk Douglas, is her biggest to date.



In "The Mating Season" with John Lund, Gene Tierney. "In twenty shows I was an ingenue. Now in films I'm a tramp. It's a pleasure."





Dancing On Air!

EVERY young musical comedy star aspires to become a dancing partner of the illustrious Fred Astaire, for that is a real claim to fame in the dancing world. And these days it's pert Jane Powell who has combined her singing talents with some fast stepping and become Fred Astaire's newest dancing partner. It is she who is dancing on air and in Fred's arms as his co-star in Metro-Goldwyn-Mayer's new Technicolor musical, "Royal Wedding." The two appear as a brother-and-sister song and dance team who first hit the top on Broadway with such numbers as, "How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life," then go to England for the royal wedding where they both find gay romances.

Jane jumps enthusiastically in the air during one dance.

Jane and Fred doing what they gaily call their "Liars" number.

Jane as a fiery native Haitian dances in fast Latin tempo with Fred.

Skirts whirl around Jane as she gracefully follows Fred in "Royal Wedding."





No Greater Love



Left: Life doesn't seem quite so hopeless to Arthur Kennedy under the tender care of gentle, sympathetic and understanding Peggy Dow.

John Hudson introduces Arthur Kennedy, blinded war veteran, to bank clerk Peggy Dow in "Lights Out," Universal-International film.



EVER since that fateful day when Director William Goetz spotted her doing a TV show and offered her a role in his picture, "Woman In Hiding," Peggy Dow has been one of Universal-International's brightest young stars. Her latest picture is "Lights Out." Peggy is a bank cashier who spends her evenings dancing with vets. That's how she meets Arthur Kennedy, a blinded G. I. who cannot adjust himself to a life of darkness. His fiancée isn't much of a help, either. Eventually, he learns the difference between the two women and goes to Peggy, who loves him.



Above: A deep friendship has its beginning at a USO dance when Peggy treats Arthur just the same as she does the other servicemen.

Left: Peggy bids goodbye to Arthur upon his departure for a hospital in Connecticut where he will receive rehabilitation instruction.

Right: Ever-loving Peggy takes Arthur back after his fiancée decides she cannot face such an uncertain future as wife of a blind man.



"There's one career in our home and that's Dennis'," says Steffi.

Dennis with Glenn Ford in a scene from "Follow The Sun."



Dennis and Glenn Ford tell you
the story of their trip from
the San Diego

It looks like a hole in
one for Dennis with Glenn
Ford in "Follow The Sun."



Right Kind Of Guy



Working with Jane Greer on "Company She Keeps" set



Family portrait—Dennis with his seven-year-old son, James.



Dennis with his ever-loving spouse, Steffi, during a recent visit to the Stork Club.



A scene in "Follow The Sun" with Jane Hays.



By Steffi O'Keefe

I'VE always been the kind of woman who pulls back a little when wives get gooey about their husbands. But what's a girl to do when she feels as I do as Dennis O'Keefe's wife?

Every time I tell how Dennis and I met and fell in love I get embarrassed. It seems so ridiculous, so school-girlish. It's something that's not supposed to happen to grown up people. But it's true—and the night we met is the greatest single event in my life.

Richard Greene had invited Dennis to his house to be my blind date. Dennis was supposed to arrive at a certain time, but one hour passed, two hours, and he didn't show up. I thought I'd been stood up when in he came. I took one look at him, fell in love, and said, "This is the man I'm going to marry." Sounds corny? Okay—that's exactly what happened anyway.

Dennis told me later that he was late for a particularly unromantic reason—he had forgotten about the date! He'd been out playing golf and the date had slipped his mind. Then his mother called him and reminded him he was due at Richard's house. Since he was in his golf clothes and had no time to go home he quickly borrowed a friend's suit at the club and arrived looking very baggy and something of a misfit. But he could have appeared in a gunny sack and I'd have felt the same way. A feeling like this happening to me! I never thought it possible.

I can't ever forget that evening. I sat by Dennis on the arm of a big chair all of the time. Richard would try to carry on a conversation with him and there I'd be. Fortunately, Dennis wasn't unhappy that I was so impressed. He felt the same way. As for Richard, he's like a proud father for bringing us together. And he still regards us as his own personal property.

Dennis and I went together—and that's a cloying cliché—for nine months. There was never any doubt about our getting married. But there was one problem to be settled—and that was the question of my career. I'd been on tour and I'd been doing pictures, so naturally Dennis wanted to know how I felt about my work. One day he said, "Were you planning on going on with your career after we're married?" I'd been waiting for him to ask me that so I quickly blurted out, "Thank you, no." I just wanted to be a wife and a homemaker—and that's still the way I feel. *(Please turn to page 64)*

It's his completely unselfish consideration for others that endears Dennis O'Keefe to his friends

When Will They Wed?

By Fredda Dudley Balling



The romance of Vera-Ellen and Rock Hudson has been building solidly and wedding bells may soon be ringing

ONCE upon a time, as all good love stories should begin, there lived in Hollywood-on-the-Pacific a golden haired princess named Vera-Ellen. She was born, romantically enough, in February, the month of hearts, and she was just as high as a tall man's heart.

Once upon a time, stick with me because it's worth it, there also lived in Hollywood a tall man (*six feet, three inches*) named Rock Hudson. He had come to the West Coast from Winnetka, Illinois, by way of Chicago and was doing his level best to make a name for himself in the motion picture business. Being a regular guy, as well as being somewhat reserved and slightly self-effacing, he did not make friends as fast, say, as a ninety-nine-year-old millionaire with no relatives.

He spent a good deal of time with his agent, so that is how it happened one night that Rock and he were tagging it at Mocambo when they saw Vera-Ellen dancing with a local actor.

"I've seen every picture that girl has made," rumbled Rock, "and I'd love to dance with her."

Rock's agent, a cooperative soul, inquired, "Why don't you cut in?"

"In Hollywood!" choked Mr. Hudson. "You're kidding, of course. They'd bounce me out of this, now, Mocambo."

"Chick-e-n!" observed the agent.

Rock arose with dignity and an assurance he did not feel in the least and strode onto the dance floor.

"I beg your pardon," he said after the conventional tap on the escort's shoulder. "May I?"

And after an eon had passed during which Rock did not get tossed out of Mocambo, did not get ordered from the scene by Vera's escort, and did not get iced by the princess herself, Rock found himself dancing with one of motion picture's most talented dancers.

Rock concentrated on conversation. What in heck did one say to a movie queen.

"You dance very well," he observed politely.

Blue-flamed candles flickered in the depths of Vera-Ellen's eyes and she seemed to have trouble with the corners of her mouth, but she said solemnly, "Thank you very much. You're easy to follow."

The music stopped, Rock returned his lady to her escort, uttered the usual expressions of gratitude and returned to his agent's table. He felt like a poker player who has filled an inside straight. Also, his knees quivered somewhat.

Several (*Please turn to page 58*)



Vera keeps athletic training rules. Keeps her weight down to 110 pounds.

Vera and Fred Astaire are scheduled to co-star in "Belle Of New York," big MGM musical.

Rock Hudson with Bob Arthur in "Air Cadet." Rock's still looking for that ONE big part.

Vera-Ellen and Red Skelton having fun between scenes of "Three Little Words."





Surrounded by the pages of her court, Edith Meiser, as "Queen For A Day," is presented with her "special wish" by Mr. Bailey.

As a candidate for "Queen For A Day," Edith Meiser, the unloved, homely infant nurse in Dorothy Parker's "Horsie," is interviewed by the M. C., Jack Bailey.

Contestant Cynthia Corley glares when Jack Bailey repeats her wish ("I want my husband stretched three-sixteenths of an inch") into the radio microphone.



Adam Williams and Tracey Roberts are cast in the romantic leads in "High Diver," one of three stories in the film.

"Queen For A



UNITED Artist's latest release, "Queen For A Day," uses as its framework the well-known and very popular radio program of the same name. Within this framework a trilogy of short stories by three outstanding American authors is deftly woven—Faith Baldwin's "The Gossamer World," co-starring Darren McGavin and Phyllis Avery as the devoted and happy young married couple; John Ashworth's O. Henry Memorial Award winner, "High Diver," with Adam Williams playing the courageous young football player who does the perilous 110-foot dive to earn money for an education, and Tracey Roberts as the carnival dancer who loves him; and Dorothy Parker's "Horsie," a story of an unloved, homely infant nurse played by Edith Meiser. The film marks the first actual combination of a regularly heard radio and TV program with a screen play. Jack Bailey, the master of ceremonies for the radio show, is in his usual good form at the microphone interviewing the candidates for "Queen" and sending the winner off in a royal flourish laden with gifts. The story shifts back and forth between the radio appearances of the contestants and their respective life stories. A Robert Stillman production. Screenplay is by Seton I. Miller.



Tracey Roberts gets acquainted with Adam Williams when he emerges from the tank after a trial dive.



Darren McGavin and Phyllis Avery star in Faith Baldwin's "The Gossamer World."

A Day" As A Movie



Director Arthur Lubin gives Dan Tobin a lesson in making love to Jessie Cavitt, his wife in "Horsie." Jessie makes her screen debut in this episode from the film.

Darren McGavin and Phyllis Avery play a devoted and happy young married couple in the delightful story, "The Gossamer World," one of a trilogy in this production.





Frank and Kathleen Ryan as a devoted couple whose love equals the tragedy in their lives in "The Sound Of Fury."

For a while, everyone but his wife thought Frank Lovejoy was just a hard-boiled character actor

By Jack Holland

THERE was once an important executive of a motion picture studio who had a habit of seeing Frank Lovejoy on the stage in New York and immediately sending for him to consider him for pictures. Four times Frank had come to his office. And four times the same thing happened.

The man would say, "Oh yes, how are you? How's the show going?" Then he'd be sure to say, "Turn around." Frank would oblige and the fellow would inevitably shake his head and remark, "No, no, you just won't do for pictures."

Frank Lovejoy at one time was forced to agree with this man. But things have changed considerably since then.

First of all, just take a look at Frank. He's no Tyrone Power or Montgomery Clift. You might not think of him as the roman-

Rugged But Romantic



On the set of his latest picture, "Goodbye My Fancy," Frank meets a Hawaiian visitor, Lucille Gabriel.



Frank and his wife, Joan, flashing bright smiles, attend a preview. They've been married since 1940.



Frank Lovejoy with David Brian and John Agar in a scene from the realistic war saga, "Breakthrough."

tic type who sends girls into ecstatic squeals—but he is. Some have said to him, "You look like a mug." Some have said, "No, you don't look like a mug." Some have remarked, "You're not tall enough." Others haven't even noticed how tall or short he is. Actually, he's a good-sized hunk of man. To make his case even more confounding he was once known as a character actor and that's supposed to be a sure nix for romantic appeal or for stardom. But something happened to Frank that happens to guys like him very rarely—he got just the right part at the right moment. Suddenly he found that he was one of the hottest bets in town. He was a new screen romancer, without any of the usual necessary trappings such as classic profile, mellow voice, or long eyelashes.

Right now he's over at Warners making "Goodbye, My (Please turn to page 66)

Frank with Dani Nolan in one of the more romantic moments in "Breakthrough," currently being shown.



"I look at myself in the mirror and try to see where I've been endowed with any romantic qualities. All I can see is the same mug!"





Left: Bob Hope, in his favorite role of story teller, holds Director Sidney Lanfield, Andrea King and Dialogue Director Len Hendrey spellbound as he spins a tall tale on Paramount set.



Right: Bob and Andrea rehearse a scene for "The Lemon Drop Kid" under the watchful eye of Director Sidney Lanfield. The comedy is adapted from one of Damon Runyon's colorful yarns.



Left: Nora, 4 years old, is too excited to eat breakfast after greeting her famous daddy at airport on his return from Korea where he entertained G.I.'s.



Right: Bob and Marilyn Maxwell give first hand report on Korea and isolated army posts in the Aleutians to 3,000 fans who welcomed them home at airport.

Below: Dolores Hope and the children, Linda, Tony, Kelly and Nora anxiously wait for Army plane to land at Burbank before rushing to greet daddy.



Bob, orch. leader Les Brown, dancer Judy Kelly, Marilyn Maxwell, home again after 22,000 mile trip.



Bob's getup for new film gets laughs on the set.

A Man Of Many Worlds

Waiting at the Hope home in North Hollywood was the family pet cocker spaniel who welcomed Bob in his own special way.



THERE are many sides to the energetic Bob Hope. Most people know him best as a movie and radio comedian who gives them a million dollars worth of laughs. To G. I.'s everywhere he's a guy who'll somehow manage to find time to journey thousands of miles to give their morale a boost. There's Hope, the shrewd business man, part owner of the Cleveland Indians. There's the busy guy who sneaks off to the golf links occasionally. But the real man, away from all the hustle and bustle, is known to only five people—his wife, Dolores, and their four adopted children, Linda, Tony, Kelly and Nora. To them, he's the most wonderful guy in the world, a loving husband and a devoted father.

Cool And Comfy

Screenland Fashion Selections

by Kay Brunell

Fashion Selection #280—Lovely blonde Adele Mara, appearing currently in Republic's "California Passage," wears a bright Tommie Austin dress designed by Hochberg-Youman. It is a cool combed woven tissue gingham plaid, set off with a white collar and vest that together form that attractive U-plunge neckline. Comfortable push-up sleeves fastened by simulated pearl buttons matching the three on the vest. It has a full flared skirt with a soft unpressed pleat in front and a patent leather belt to blend with the dress. Both washable and color fast, it can be had in black with rose and green, brown with green and blue, navy with rose and gold. Sizes 10 to 18. Price about \$13.00.

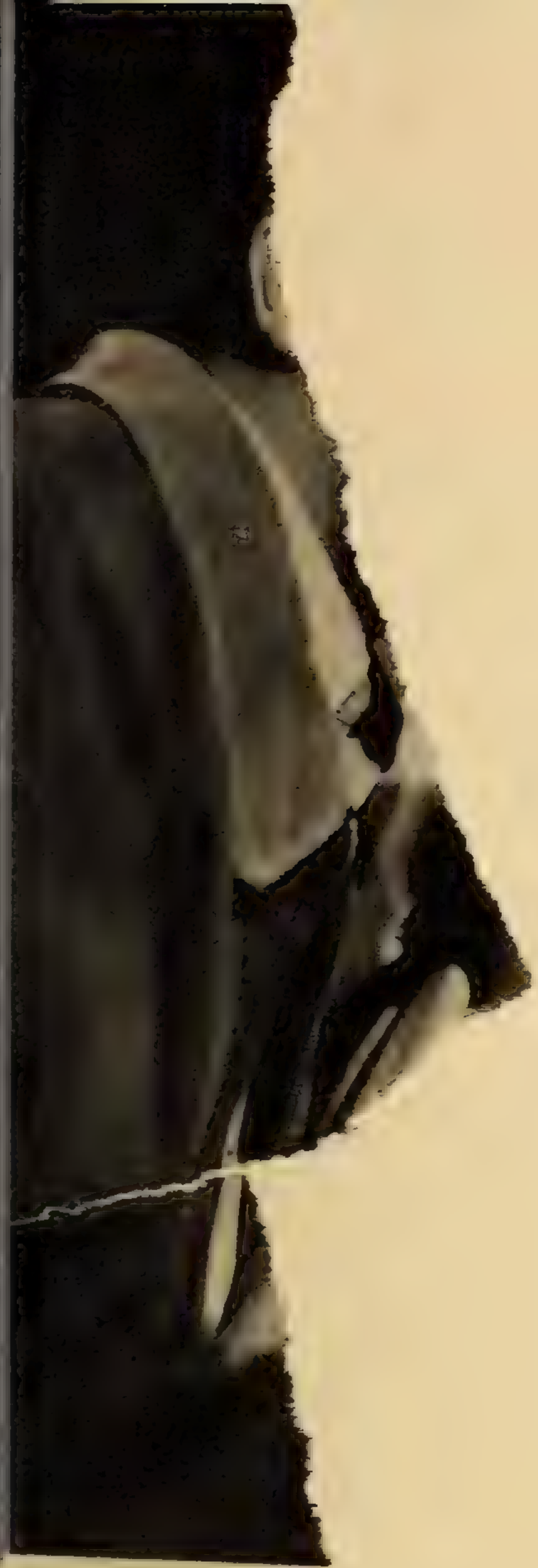


Fashion Selection #281—In this Betty Hartford dress by Kolodney, Adele can be ever fresh, for it is washable and crease resistant. Belt is self-covered and both the pocket trim and the buttons match the dress. Comes in aqua, pink, blue, beige. Sizes 14½ to 24½. Approximately \$11.00.

Sports Shoes by Vogue—Laddie Northridge Hat—Jewelry, Neptune Cultured Pearls

PHOTOGRAPHS BY
ROMAN FREULICH

PLEASE TURN to page 70
for information where to
purchase these selections.



IF you've been wondering that is—they've charmed and given her a co-starring role. Rains in "The Gaunt Woman" with her work in "Seven W" "Crackdown," it decided to change of name, but with that fits her perfectly. M>

es



Again



With "Don Renegade," Cyd Charisse takes up her career where she left off last year to have her baby. Both she and Ricardo were loaned to Universal-International by MGM.

The passionate Flamenco dance of love, "Amorana," as presented by Cyd and Ricardo, is a highlight of this colorful picture set in the 1830's and based on early California folklore.



Want to be a Gorgeous Redhead?



Since Cleopatra's time, history's beauties have glamorized their hair with pure Egyptian Henna—the finest hair coloring obtainable. You can be a ravishing redhead too, with . . .

NESTLE EGYPTIAN HENNA:

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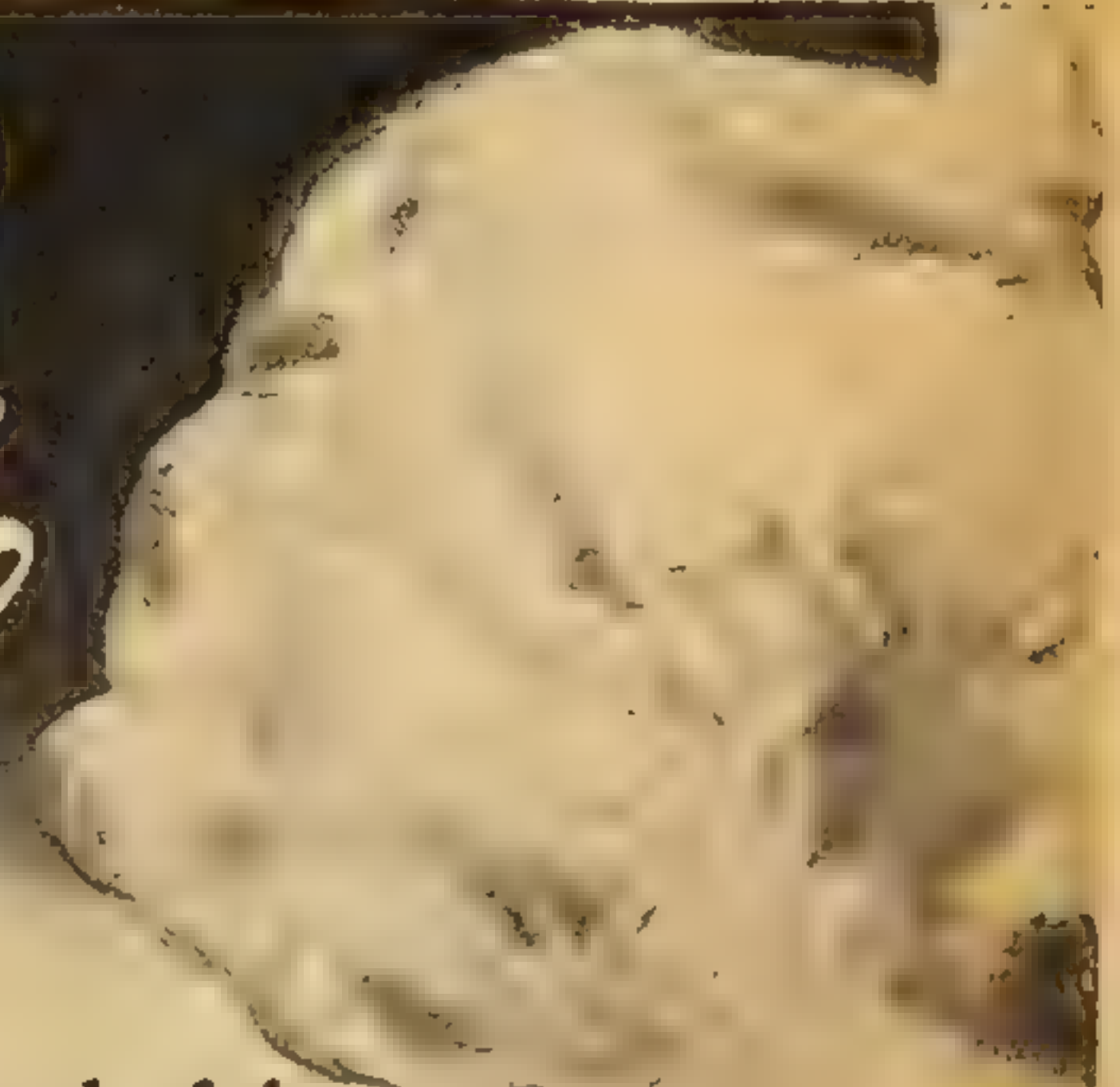
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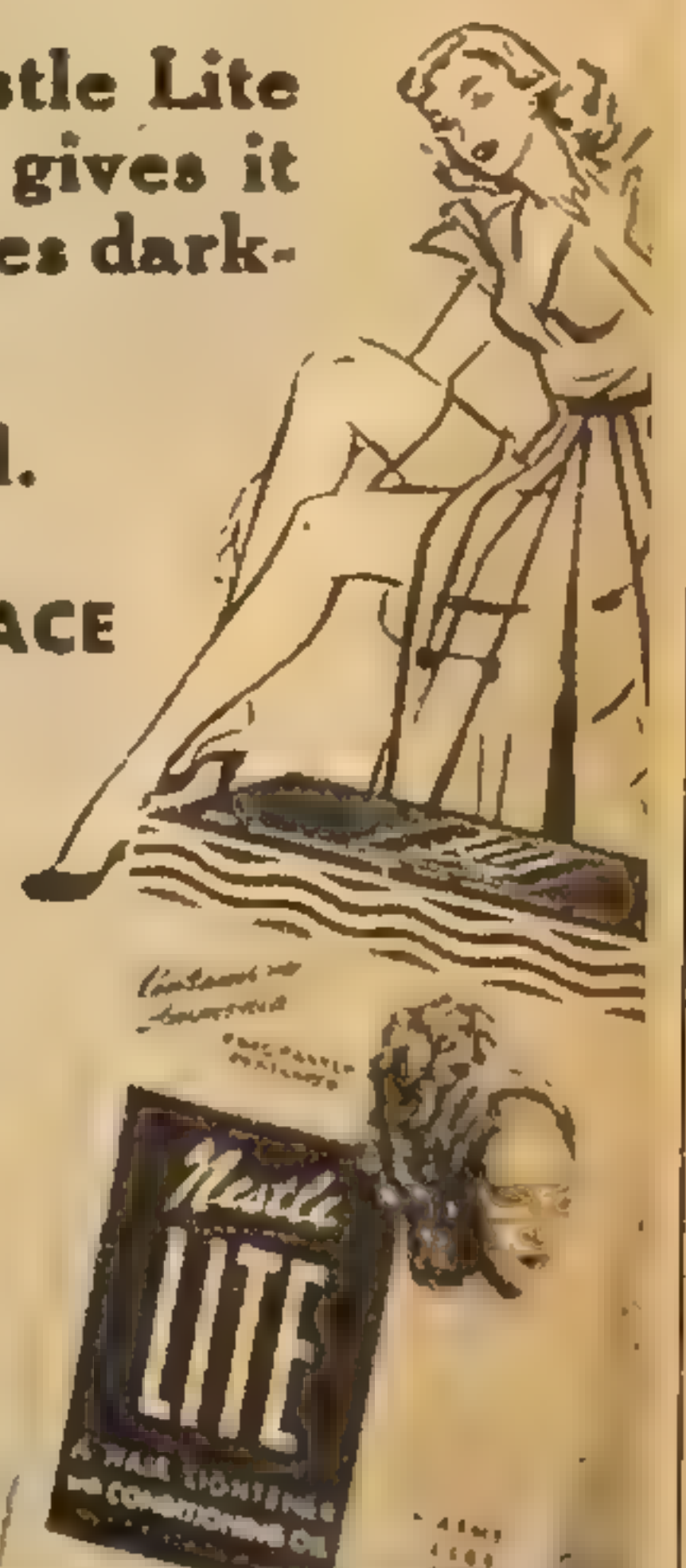
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Nestle — first name in hair glamour



Left: James Lorimer, Gene Tierney, John Lund, Thelma Ritter in the gay "The Mating Season."

Screenland Salutes Thelma Ritter

Below: Dead-pan Thelma cast as John Lund's mother in hilarious Paramount film.



Below: Gene Tierney mistakes mother-in-law Thelma for the new hired cook.



THELMA RITTER has been stealing pictures for so long, they decided to give her one of her own, "The Mating Season." And, believe us, no one steals it from Thelma. As a mother-in-law mistaken for the new cook by bride Gene Tierney, she gets into many of the funniest complications you ever saw. In fact, her better-than-ever performance makes this the best comedy of the season. Naturally, you won't miss it.

Confessions Of A Redhead

Continued from page 25

at a wedding the previous week—and wanted to show it off, and also because my parents had frequently taken me with them to other parties. But this time they refused. I went into a real tantrum in my room. They left and told our maid to try to calm me down.

When they reached the car out front they could hear me going into something akin to hysterical rage. My father came back, tried to reason with me, but I kept on. Then quietly he picked up my hair brush and gave me my first and last spanking. I was utterly speechless and voiceless. Then, as now, I had the utmost respect for him and his quiet method—he left without another word—did the trick.

Since then I have seldom flared up. If I do it's like the Fourth of July, but I don't throw things—and I don't lose my temper in public. If I feel it coming on I get in a room by myself. Above all, I wouldn't let a man see me. Men *hate* scenes in public.

I think it's fine if people believe redheads are temperamental; that makes for interest and excitement. But the redhead should know when to use her natural flair, and not carry it too far. Moderation is the thing, if you want friends, beaux and a happy husband. A colorful personality is stimulating, but no man wants to go through life married to

a miniature volcano! In other words, be dramatic occasionally, but don't go haywire!

It's my belief that "gentlemen prefer ladies" and it doesn't matter what their coloring is. I think men prefer soft-spoken, gentle, graceful, *feminine* women. Basic security and inner serenity are so important in achieving what, for lack of a better word, I'll call *ladylike* allure.

To achieve that a girl must *know* herself and for that purpose I think she should take stock of herself once every year. Your birthday is as good a time as any. Then analyze your friends, decide what you like best about them and try to adopt those characteristics as your own. Do you think it's wonderful that Mary never says anything mean about anyone? Well, why not imitate that?

That survey made at an Eastern university on personality traits of hair-color groups indicates that the one thing everybody admires about a redhead is "indomitable independence." That's fine—if not carried too far with the man you love—or want to love you! The survey shows we're also "aggressive, generous, always trying to do something for the underdog." That's fine, too, if it doesn't lead to interfering in others' lives when we shouldn't—then it *does* become kibitzing—and it's easy for us!

People like to say we're unpredictable.

In my own case I guess that's true, but I try not to carry it to a fault. I am not sure how I will react to a given situation in the future, so I have trained myself never to say "I'd never do that." I think that's good schooling for being tolerant and broadminded. Truthfully, being unpredictable can be colorful, too, but there is a world of difference between being unpredictable and undependable!

Most redheads are endowed with very fair skin, which can be a curse or a boon. If given too much sun it burns easily and freckles, the first physically painful, the second psychologically so. If cared for, a fair skin contrasting vividly with red hair can be a real asset.

However bewitching a wonderful tan may look on blondes and brunettes, it's not for us. I learned this, too, through experience. A few years ago when I was vacationing in Florida I was tired of being told by my friends that I looked "anemic" and decided to try to get a tan. "A little bit at a time" I told myself, and went into the bright sun on the beach for just a short while. The next day I was in the hospital with first degree burns. The doctor was stern in explaining the really serious damage one can do to one's skin by overexposure to sun—and fair skin just cannot take it.

So I've decided why take a chance with so much to lose. When I go to the beach now I let my friends kid if they want to, but I wear a huge beach hat, I sit under an umbrella. I don't even swim

We asked nurses to compare...

R. J. Reynolds Tobacco Co., Winston-Salem, N. C.

82% OF THEM SAID...

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CAVALIERS are Milder
than the brand I had been smoking!



Scores and scores of off-duty, New York hospital nurses were asked to compare CAVALIER CIGARETTES with the brand they had been smoking... compare them for mildness.



*82%—just think of it!—82% of the smokers interviewed said CAVALIERS are milder than the brand they had been smoking! And that included all leading brands!

King
of the
King-Size



EXTREMELY

MILD

Cavalier

CIGARETTES

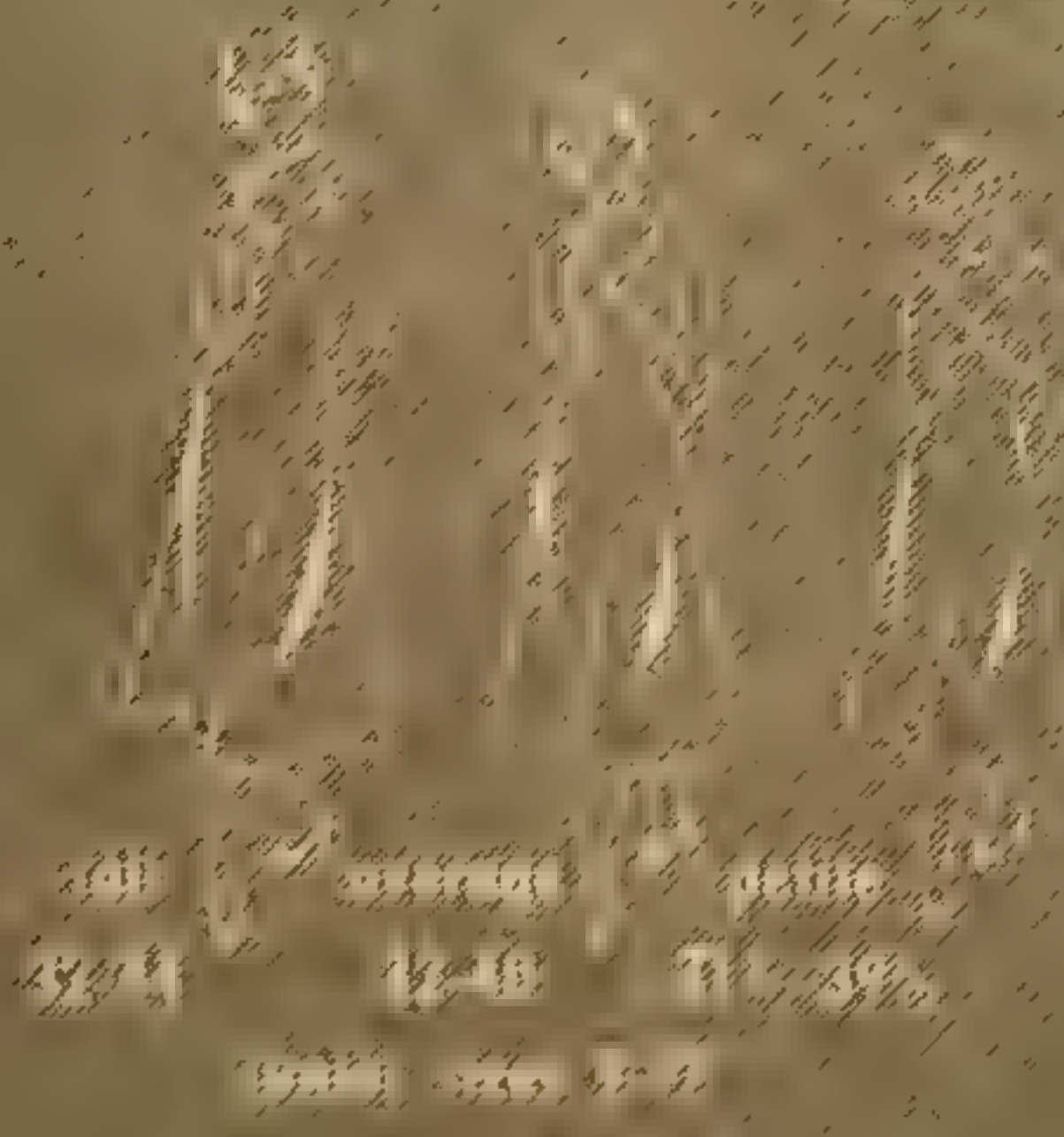


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Star

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Hidden Loveliness



Fashion Selection #285

A beautiful slip fashioned in the continuous smooth line of the princess style with lovely lace at the top and row upon row of the same lace at the bottom to play hide and seek from under your whirling skirts this Summer. This Movie Star slip has six gores and faggoted seams. It is made of multifilament rayon crepe and can be had in the three most-in-demand colors for lingerie, white, pink and black. Comes in Sizes 32-40. Near \$4.00.



Fashion Selection #286

A strapless Movie Star slip for the season's off-the-shoulder fashions. The top is trimmed with picot edging and it has elasticized back and elastic around the top of the bra to keep it from slipping. There is a full swinging skirt which falls in gentle folds so that it can be worn under the new sheath dresses. Made of lovely French rayon crepe and cut so it won't ride up, it comes in white only. Sizes 32 to 38. Near \$2.50.



Fashion Selection #287

Left: A Movie Star slip that is a real enchanting bit of finery. Trimmed with lovely deep embroidered net and ribbon beading that is tied with a tantalizing bow at the neck and at the hemline. It is fashioned of multifilament rayon crepe and has adjustable straps and a three-piece faggoted yoke to insure perfect fit. The slip is available in white only. It comes in sizes 32 to 40, and the price is approximately \$4.

**Select a slip fashion to suit
your clothes, says Kay Brunell**

*Slippers by
Honeybugs*

PHOTOGRAPHS BY
JULIUS ALEXANDER

April Beauty Shower

A brief tour of beauty departments with star billing for a number of new finds designed to bring you fresh inspiration

By Elizabeth Lapham



Denise Darcel makes up with Flame Glo's own Kissable Skin, combination foundation powder.

APRIL is a perfect month to indulge yourself in a shopping binge for your beauty's sake. It's the moment when you're completely fed up with any lingering trace of Winter—including the way you've looked. Psychologically, you're panting for a change. Perhaps that's one of the main reasons why the cosmeticians bring out a whole bevy of new colors and beauticians produce new brain-children to glamourize other components of your good looks.

WE'LL start our counter hopping with happy concentration on the problem of building you a new, lighter make-up. You've probably heard by now that the fashionable look for this Spring is a more natural look. Your skin tone is supposed to be much fairer. That doesn't mean "white" by any stretch of the imagination—just a soft, creamy tone with plenty of life in it. Undoubtedly the most obvious step toward achieving

it is to switch to a new complexion make-up. Something that's a powder-plus, like Flame Glo's Kissable Skin. The advantage being that Kissable Skin does a really fine cover-up job since it's a combination of foundation cream and powder. The foundation element is almost a necessity, now that most of us have skins a bit darker than the new deal. Another advantage is, that the Kissable Skin formula has especially long staying power—though it's easy enough to carry that round, spill-proof cake in your purse for emergency re-furbishing.

AS FOR a bright new make-up shade keyed to the more important Spring and Summer fabric colors—there's Dorothy Gray's latest, Sea Coral. This is no simple blending but a flatteringly successful combination of orangey tones mixed with pink on a base of red. Sounds impossible, but the color itself is clear and vivid (*Please turn to page 71*)



Dorothy Gray's bright new Sea Coral make-up is a sun warmed orange-pink on red, vivid enough to compliment those fabrics in orangey shades as well as usual Spring blues and pastels. Lipsticks are over-sized.



Left: Pleased expression on model's face shows her reaction to the effortless routine for a clean and shining head with benefit of waves as supplied by a hair washing with Marlene's new Creme Hair Waving Shampoo.

Nestle's Glo-Cream is first of all a flattering hair-dressing to add sheen and manageability. In addition, it will protect your hair from streaky sun bleaching and through its antiseptic quality will prevent infection.



when the sun is high because the refraction of light off the water is so intense; I wait until around 4 o'clock.

If I do have to stay alone while the others swim, there's always a good book to read, or just time to relax. And *real* friends don't tease; they respect your problem. No one could be more the athlete, the outdoor type than Lex Barker, but when we go to the beach together he swims when he wants to and doesn't object when I swim later.

As for clothes, I don't believe a redhead is limited in colors; she must be more selective about shades and quantities of colors she wears, however. It's fatal for her to wear too many colors at once, but no one should, if she wants to be chic. A redhead should plan a harmonious color scheme to accent her hair and complexion.

I count myself fortunate in having learned some of this very young. My mother had the same coloring I have, and excellent taste. When I was quite small and we went shopping if I wanted some dress she knew wasn't right for me she would never say "No, you can't have that," but would explain why it would not be becoming to me. Later I studied color and fashion design which made me even more aware. At the age of 8 I started modeling clothes in my home city of Minneapolis—that was for fun and charity—and much later I modeled commercially, learning more about fashion and color. But every girl who reads can learn from magazines!

It's my feeling that redheads can wear green, purple, red *and* pink—just about any color—but more becomingly if these colors are accents. I truthfully prefer black, brown, navy or deep burgundy for basic colors with the brighter or lighter colors in "touches." One of my favorite daytime outfits is a navy wool suit with which I wear a lipstick red scarf which just shows a bit at the neckline of the suit jacket and a French sailor-type navy blue beret with a red and navy band. I think a redhead *can* wear that much red. She can also wear pink, if it's a light shell pink and if her skin has a pinkish tone. If her skin is more champagne she should go in for light coral shades.

But this isn't meant to be a fashion advice story, so let's get back to the other traditions. Men seem to have a motto about females that goes, "By their hair shall ye know them," and they seem to believe redheads are "hot little numbers." That, of course, is silly, but it presents a problem. Not insurmountable, however.

Because of this male attitude it means that our slightest word, glance or action can be misconstrued. So, it's up to the red-haired girl to establish the fact that she isn't going to accept the slightest smattering of disrespect. And how she is treated *does* depend on the girl. Such demand for respect can have the added advantage of taking a man by surprise—which is a handy weapon.

I remember doing that with one "Hollywood wolf," who naturally will remain nameless. A couple, who are my friends,

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Golden Glint after **each** shampoo for glorious color, life, lustre, and dancing highlights in your hair. Leaves hair silky, manageable; is not a permanent dye. Choose from 11 tints or colorless Lustre Glint.

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GOLDEN GLINT
Hair Rinse

invited me to a small dinner party. The host called for me and on arrival I found that a man who had been trying to date me for quite a while was my partner for the evening. I didn't like his reputation, yet it would have been very awkward if I refused to let him take me home. I tried to say good night in the car. He insisted on taking me to the door and then suggested he'd like to come up to the apartment. I took him by surprise by not saying "no," but by saying my roommate wouldn't like being disturbed late at night as she was a working girl and had to get up very early. She wasn't, of course, but the story worked. He was disgruntled and never bothered me again.

Nature seems to have set a tough task for redheads, because of the traditions and myths the blondes and brunettes have built up about us, but I think the answer lies in the old Greek phrase of "Know thyself." If you do, you won't fall for the undesirable part of those traditions. *That* could be as bad as believing one's own publicity!

Life's Not Been Dull

Continued from page 27

When you arrive, a place is a deserted, savage jungle. A few hours later, it is a completely equipped movie set. In Europe, on location, we work with whatever we can find: a piece of string, a bit of wood, some glue. We improvise. We don't know what we will do next. Here, everything is planned in advance and if anything else is needed, it simply comes by the next plane from Hollywood."

This seemed to be a surprise to him. Was Hawaii, also, a surprise to him—or was it as romantic as he had expected?

"The arrival was not romantic," he said drily. "We landed in the early morning at the Honolulu airport. It was foggy and the airport, like so many others, was dreary. Honolulu is a town that needs the sun to be beautiful. Our first impression was no impression at all. We were exhausted and we slept till noon. Then we went to the beach and had luncheon. The sun was there and it was really exciting. But right away, I started work."

Right away—just like that? There was no vacation aspect to this trip?

He laughed. "For my wife, yes, it was a beautiful vacation. For me, it was work. Enjoyable work, you understand, but work. Not very romantic sounding, is it?" he asked.

What made it so enjoyable then? I asked right back.

"The new things to do," he explained. "That first day, for example, I trained for a surfboard sequence—and we shot it the next day. No, I had never surfboarded before. And I was bad at it. But that was good for the picture, because I am supposed to never have done it before. The swimming was something else. All my life, I have been swim-

ming—but in the picture I am supposed to be a man who cannot swim well, especially with a crawl stroke. That was not yet invented at the time of the story."

They stayed in Honolulu only four days, living at the Royal Hawaiian and filming at a nearby beach that had long, rolling combers. They then flew to Kauai, two hours away by plane, for the scenes in which a schooner brings him to the island.

"Honolulu is not so different from what we have right here. It is a prolongation of Wilshire Boulevard. It is Santa Monica, a little farther out in the Pacific. But Kauai is different. It is called the golden island. Its scenery is beautiful. Also amazing. Plants and trees and flowers are so lush there, where originally there was nothing but lava and water and air. Although you realize this, you can't quite grasp the miracle of this transformation—from lava, little by little, into rich topsoil. . . . It was exciting to watch the volcano, and frightening. When you first see it, there is silence. Nobody speaks."

He intimated that the players had little difficulty, registering awe at the volcanic eruption that takes place in the picture. (*An old medicine man says that the gods are angry about this marriage of a native girl to a white man.*) And their awe was not lessened after they flew to still another location, on the island of Hawaii. There they stayed five weeks, and spent the last ten days—or rather, nights, filming scenes on a high ridge between two volcanoes, Mauna Koa and Mauna Loa, with the latter still smoking from a recent eruption.

Other things about the island of Hawaii he will not forget. For example, the hospitality of the people. "They receive you with open doors and open hearts. After a few days, it is as though they had known you for years." . . . The tin roof of his quarters in Hilo, and the machine-gun racket of the rain—four or five showers a night. . . . The native village built by 20th in a jungle clearing, with his dwelling usually serving as a luncheon spot. . . . The Sacred Pool location, also in the heart of the jungle. "It is a beautiful pool, with clear water rising and falling as the ocean tide rises and falls, yet there is apparently no connection with the ocean at all." . . . The uncommon sensation of enacting a story in authentic surroundings, far from sound stages. "We wanted to make an honest picture about the Islands, and the first step was right—in the choice of the places where it would be filmed. Even the old chants and dance songs were authentic—recorded there, by natives who were not professionals. I hope to get recordings of some of them, particularly the last song of the picture, which is sung as background with my narration. It is very haunting."

Did you have any uncomfortable moments—?

"Yes, when I first had to run barefoot on black lava. That was painful. At first, too, I was very uncomfortable, very embarrassed in a sarong. But that was good, since I was supposed to be. It's



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a very strange thing suddenly to act half-naked, because everything you do normally, you cannot do. There are no pockets for your hands, for example. Every moment becomes twice as important. We didn't stay long enough for me to become accustomed to some of the native food, which was very tasty, but very strange. Always an adventure."

That phrase is also applicable to the Jourdan life to date—a life that is bound to excite considerable interest with the release of "Bird Of Paradise." However, he is an elusive subject when it comes to talking about himself. We had to go digging elsewhere for the information.

He was born on a June 19th in Marseilles, France. His father managed hotels, and until he was 20 young Louis thought of one hotel or another as "home." Growing up, he lived in hotels in Marseilles, Cannes, Paris, Constantinople, not to mention Brighton, England, where the family spent a year—long enough for him to learn English. This constant moving about also gave him a cosmopolitan outlook on life very young.

When France fell, he was conscripted, like many another Frenchman, into a slave labor battalion. For a year he cut wood, dug ditches, built roads. Then an inquisitive Nazi discovered that he had been an actor. He was released and ordered to report to a nearby studio, which was grinding out propaganda films. Instead, he made a successful getaway to Unoccupied France. In Cannes, he rejoined his family. There, too, he joined a group of Frenchmen who were making films that were not destined to be popular with the Nazis. He appeared in ten of them in two years. At the end of that time, he was very much on the Gestapo's "wanted" list. With his family, he moved into the interior of France and became active in the French underground, always in danger. After those ten films, his face was known.

In the meantime, while he was still in Cannes, one of the big events of his life happened. He met pretty, petite Berte Frederique. With some friends, she visited a set where he was working. It wasn't love at first sight, but at second sight—when they met again in a restaurant and had a chance to talk and become acquainted. From then on, they saw each other constantly.

Later, when he and his family fled Cannes, she joined them in their hiding place. To Louis' mother, who had three sons, she became a semi-adopted daughter. And, when the liberation came and Frenchmen were able once again to plan their own personal future, Berte Frederique became her daughter-in-law.

Louis and Quique went back to Paris, took a small apartment, which, for sentimental reasons, they still lease—and he returned to the stage. In the first play that he did, a Hollywood scout saw him. As soon as it could possibly be arranged thereafter, he was enroute to America.

Quique followed a few days later when her papers, which had been delayed, came through. Louis was in New York to greet her, to show her this wonderland of blazing light after so many years

of blackout in France. Together they traveled over the vast expanse of the United States to Hollywood—which, in itself, offered a vast new life.

Since they didn't have a honeymoon before, Hollywood has been their honeymoon. Plus a side-trip to Hawaii.

Their first year here, they lived in a hotel—"out of sheer force of habit with me, perhaps," says Louis.

"In Paris, very few people have houses. You live in apartments, as in New York. It was a major step to acquire a house. We looked at many, finally saw this and said, 'This is what we want.' We had no furniture, just a bed. No matter. We moved in. Little by little, we furnished it. When we liked something, we got it. Some day, perhaps, it will be complete. With a nursery. We are hoping."

In contrast to some of the rather flamboyant Frenchmen we have had in Hollywood, Louis is a very conservative dresser. He has a collection of one hundred black ties. Black four-in-hand ties are rather a trademark with him. His suits and shirts are anything but gay. Even in Palm Springs.

Louis plays the piano, has a very pleasant singing voice, and takes great delight in his one parlor trick—an imitation of Bing Crosby. He and his *Keek* play tennis and croquet. He considers himself somewhat of a philosopher, and is nervous but tries to hide it. He worries a lot, and in time will undoubtedly become one of Hollywood's best worriers, along with Irene Dunne, Fred Astaire and Fred MacMurray. He is, and he isn't, what you think a Frenchman is.

When Will They Wed?

Continued from page 39

weeks later, early in May, 1948, Rock's agent telephoned to ask, "How would you like to have a date with Vera-Allen? I now know her well enough to arrange a blind date if it appeals to you."

If it appealed to him! As a new gold strike would appeal to Fort Knox!

So the date was made and Rock gave several days' thought to the evening. It had been decided to make a foursome of the party (*the agent and his lady, Rock and Vera-Allen*), to have dinner at a famous Italian restaurant on Wilshire Boulevard in Beverly Hills, and to top off the date with dancing at *Ciro's*.

Like any lad from Chicago or Yourtown, U.S.A., Rock was flustered more than somewhat by the idea of dating a motion picture star. What would it be like? He imagined himself arriving at one of those movie-set, white and gold, bearskin-rugged apartments. He planned a few polite pleasantries. He had butterflies of anticipation.

The night of the date, Rock's agent and his lady remained in the car while Rock dashed up to the door of a cozy, ranch-house type of dwelling in the San Fernando Valley. His buzz was answered

by a small, sweet-faced woman who introduced herself as Mrs. Rohe, Vera-Allen's mother. She invited Rock to come in, because Vera wasn't quite ready. Rock—feeling exactly as if he were back in high school—accepted the invitation to be seated, and had a nice chat with Vera's parents. Suddenly, he wasn't nervous. A vast revelation soothed him: dating a movie star was much like dating any nice girl from an excellent family back home.

So they went to Ciro's and Vera accepted Rock's invitation to have a cocktail by saying that she would love one: that is, chilled grapefruit juice. Nothing more potent. They dined and they danced. They closed the spot. Then they drove to the agent's house and whopped up a flock of ham and eggs, toast and coffee. Rock delivered Vera to her door at three-thirty, and Vera was obviously a little nervous about being so late.

"My family expects me home around one or one-thirty," she whispered.

She shook hands goodnight and let herself into the house, being as quiet as an eyelash falling on cotton.

"What a girl," thought Rock, vaulting into the back seat of the convertible. To his agent he said, "Why don't we do this more often?"

The next date, however, was a two-some. Rock took Vera to a movie, although neither can remember what the picture was. Afterward they sat in the car and talked until three. Again Vera tiptoed into the house.

At the end of three weeks of brief dates and protracted conversation, they lost count of time one night and yakked until dawn. That did it. Vera's father met them at the door and invited them to join him in morning coffee and a discussion of the proper hours for conventional people to keep.

He pounded the table and said that dawn was no time for an honorable man to return a God-fearing, right-living girl to her home. He said that unless he had Rock's word that this sort of thing was not to be repeated, all future Hudson dates had to be cancelled.

Rock apologized. He explained. He asked forgiveness. And he ended by admiring and loving Vera's parents with a sincere affection. He was with Vera and Mrs. Rohe when Mr. Rohe passed away, trying to do all that a son would have done.

These were grey times, of course, but most of the days Vera and Rock have shared have been happy. Sometimes, even, hilarious.

Take, for instance, the case of the Photographer's Ball in the Fall of 1949. Rock, Vera and a friend were having luncheon one noon about a week before the event was scheduled, and someone asked Rock how he and Vera were going to be costumed.

Rock said, "We want to go, but we can't think of a gimmick. What to wear—that's the rub."

"Why not go as statues?" suggested the friend.

"And shed flour or whitewash over everything in sight. Huh-uuh. Doesn't

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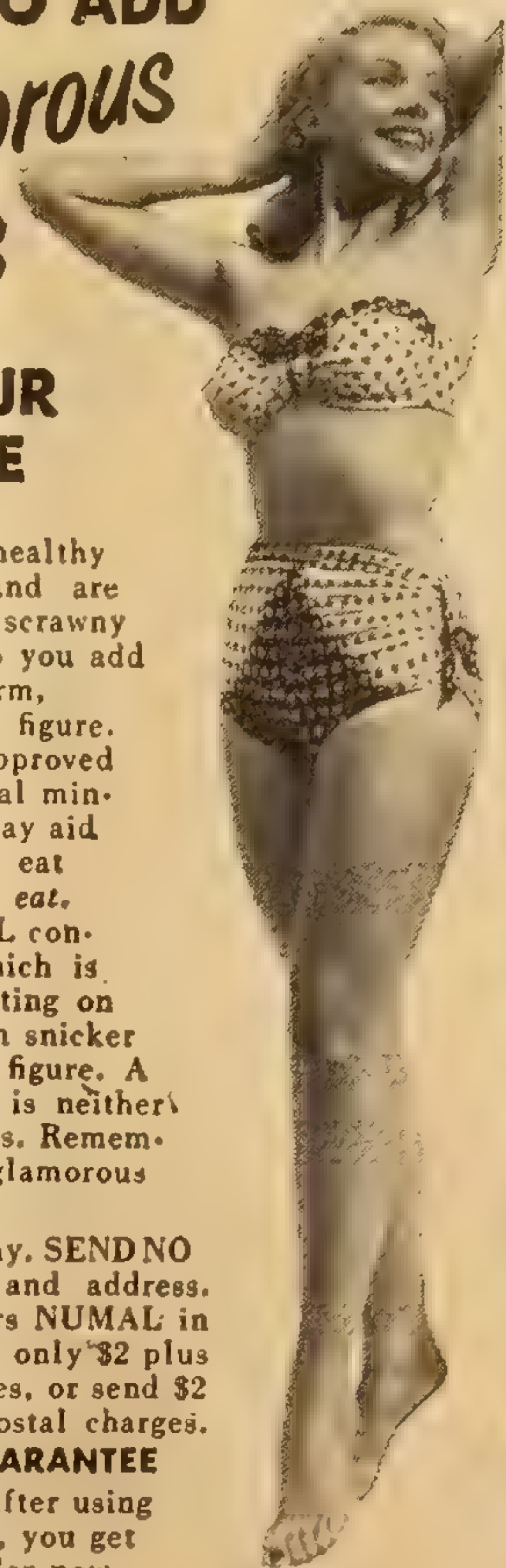
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appeal to me." Then he added idly, "I wonder how injurious gold paint is. We might go as gold statues."

"As Oscars!" chirped Vera . . . and was accorded a pair of deep obeisances by her luncheon companions.

What happened when this stupendous pair marched into the Ball has become history. There had never been anything like it before, and there has been nothing like it since. Who can top an Oscar?

One of the most precious experiences of a courtship is the sharing of a triumph. Vera and Rock discovered, in this instance, that they sparked to the same imaginative stimulus, and that both would go to considerable exertion to carry out a mutual plan.

The comfortable months slipped by as Rock and Vera grew to know one another really well. They talked about their careers (Rock thinks Vera-Ellen's duet with Gene Kelly, "Slaughter On Tenth Avenue," is the most impressive ballet interlude he has ever seen in a picture); Vera pointed out her reasons for believing that Rock Hudson is going to be up in lights ten feet high.

They went horseback riding together. Rock told Vera about his years of horseback training when he was a youngster, and his intensive riding in preparation for his first Western, and then his ignominious unseating the first time he climbed onto a horse for his role in "Apache Drums."

They went swimming together and Rock, an expert, gave Vera a few suggestions about style. Sometimes she listened; sometimes she didn't. Fun, in either case.

Rock learned exactly how to order coffee for Vera: one-half cup of coffee, filled with hot water, only a splash of cream. Then, when Vera changed her beverage choice, he learned exactly how to order Sanka. In ordering at a restaurant, he learned exactly how Vera had to have her chops or steak prepared, and he came to have a dietician's admiration for Vera's caloric fortitude. Because her profession is, in many ways, as rigorous as professional tennis, baseball, or hockey, she keeps athletic training rules. She keeps her weight around 110, which is sylph-like when one realizes that she is five feet, four inches tall.

Because Rock loves football, he took Vera to an early-season pro game. She said she'd love to go. She seemed to enjoy the spectacle provided by night football in Los Angeles. For three quarters the Rams (Los Angeles' own) trailed by three points. Things were really rough as their opponents reached the Ram's fifteen-yard line. But at that moment the opponents chose to pass. The pass was intercepted by an alert Ram, who set out for pay dirt nearly ninety yards away. Everyone in the stands came to his feet, yelling. Everyone except Vera. Everyone held one vast community breath as it seemed certain the ball carrier was caught.

But the carrier, in one superhuman heave, lateraled the ball to a free Ram and the home team scorched ahead for six beautiful points followed by an equally lovely conversion.

Rock sat down, all tuckered out, and grinned at Vera, who grinned back. "Tell me," she said, and Rock anticipated a question about that spectacular lateral, "why is it that all the officials wear stripped shirts?"

He laughed until he cried. He said, "You're nuts, honey-child, but I love you."

In June of 1950, their love had to stand the test of absence. Vera-Ellen and her mother flew to England where Vera scored a series of triumphs before her British public.

There is an epigram about absence making the heart grow fonder, but this is true only if the love itself is true. The best possible test of the endurance quotient of a romance is the application of distance and time. Both Rock and Vera knew this, but they accepted it with assurance.

Rock wrote every other day, or—even on location—three times a week. Vera wrote when she could, but when she did write, her letters ran from ten to twenty pages. As articulate with her pen as with her toes, she drew word pictures of the places she saw, the people she met, the reactions she felt.

"Better than a Cook's tour, and more wanderlust-ish than a colored travel brochure," is the way Rock described her letters to friends.

Rock was at the airport to meet Vera and her mother when they returned. Neither would confirm or deny reports that they will be married in June, but Rock has the exalted look of a man who is carrying a matched set of rings in his hip pocket, and the expression on Vera's face is pure radiance.

Naturally there are a few problems to work out: Rock wants that ONE big part which will cinch his career, and it might be coming up promptly in "The Iron Man," starring Jeff Chandler. Vera wants that ONE big part which will maintain her career at its jet-propelled status, and rumor has it that the part is already set: "Belle Of New York" opposite Fred Astaire.

All things considered, Hollywood is convinced that this romance has an excellent chance of ending as all good love stories should, "And so they lived happily ever after."

"I Want To Be Typed"

Continued from page 30

wife whose husband dies in a cave-in is not pleasant, but mighty fine acting. Jan describes the excitement-loving wife as "A dame who never goes to church because the kneeling bags her nylons." Already the Paramount executives are talking about an Oscar for Jan in '52.

Jerry Wald, dynamic Warner Brothers producer, can take credit for bringing Jan Sterling to Hollywood, a spot she long had her eye on. When Clifton Webb was starring in Noel Coward's "Present Laughter" on Broadway in 1945, Jerry went backstage to see him. Clifton was

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in a small, dirty, airless dressing room and immediately started griping to Jerry, "Why did I give up my luxurious Hollywood dressing room for this rat hole!" Then he called in Jan Sterling, who played a very elegant English girl in the play, and introduced her to Jerry. "This girl should be in Hollywood," he said. "Even though her bangs, which she cut herself, look like a thatched hut." Then he added to Jan, "If this big producer offers you anything, take it. They have much better dressing rooms in Hollywood."

Jerry Wald summoned her from the Chicago company of "Born Yesterday" to play the sharp-tongued "other woman" in "Johnny Belinda." He asked the top brass at Warner Brothers to sign her on a contract. They refused. In 1949, he summoned her from the New York company of "Born Yesterday," where she was filling in for Judy Holliday, the role he wanted her for being the cheery little street walker in "Caged." Again he asked for a contract for her. And again W. B. said no. The next time he tried to get her ("Storm Warning") Paramount had her under lock and key. "She's a wonderful comedienne," says Wald. "But the first producer who gives her a great dramatic role will clean up."

At the present sitting Jan Sterling is a happy character. She's perfectly content to continue those "bad girl" parts. In fact, she has said: "I want to be typed." In a town where the actors spend their waking hours screaming that their studios are ruining them by "typing" them, this came as a considerable jolt. "Maybe I am going against screen tradition," says Jan (*she has practically blasted it, that's all*), "but I am satisfied, I'm simply delirious with happiness over the roles I am playing in pictures. In some twenty plays on the stage I was either a sweet ingenue or a coolly detached English damsel. Now in pictures I'm a tramp, and I get kicked, slugged and shot. It's a pleasure."

Which is good thinking on Miss Sterling's part. Hollywood needs another pretty ingenue like a hole in the head.

Jan was born Jane Sterling Adriance in New York City, and right smack into the Social Register. Her father is William A. Adriance, New York stock broker; and her mother divorced him when Jan was quite young. Her mother married the European representative of the Socony Company, and spent much of her time in Europe and South America. Jan circulated between her two parents. She spent her school days in very swank English schools.

"The beginning of my career was a fluke," says Jan. A girl friend, Sylvia Kissell, had acting ambitions, and a letter of introduction to the Schuberts. Jan went with her to deliver it. It began to rain while she was standing in Schubert's Alley, so she moved inside the theatre. She was just sitting there, minding her business, when an excited man (*he turned out to be Milton Schubert*) came up to her and shouted in her face, "You'll do. You look just like Chris. Come in my office and sign a contract." The next

thing she knew she had the ingenue part in the Ian Hay British comedy, "Bachelor Born," and the stage name of Jane Sterling. She discovered later that she had gotten the part because she looked like the girl who played it in London. And the fact that she spoke with an English accent helped a lot. She was sixteen at the time. The play ran two years. After that came some twenty plays. Among them, "Grey Farm," "The Rock," "The Rugged Path," "Dunnigan's Daughter," "This Too Shall Pass," "Over Twenty-One," "Present Laughter," "French Without Tears," "Three Sisters," "Panama Hattie," "Two Blind Mice," "John Loves Mary," and, of course, "Born Yesterday." "Some of the plays were so bad," says Jan, "they closed right in my face."

When she adopted the stage as a profession she cut herself off from the Social Register and her early wealthy background. She claims she has been making her own living since she was sixteen. On her own in New York, she had to support herself between plays. She modeled suits and dresses on Seventh Avenue from 8:30 to 6:30 for \$35 a week. At night, she haunted theatres.

"I was marking time in ingenue parts, when I could get them," says Jan, "until Ruth Gordon and Garson Kanin took an interest in me, helped me lose an acquired British accent, and eventually win the role of the dumb blonde in 'Born Yesterday.'"

It was Ruth Gordon who fixed her up with a name too. She met Miss Gordon first when she was given the ingenue part in her "Over Twenty-One." Miss Gordon likes to "do over" people. She decided something had to be done about Jan's name. Jane Sterling was much too dignified and prissy. "Miss Gordon was a dear," says Jan, "and started thinking up all kinds of names for me: Emerald Cunard was one. Rosalind Adriance another. Her favorite was Fentiss Serena Curlin. Before she could pin that on me I compromised by dropping the 'e' off of Jane."

Jan played in the Chicago company of Garson Kanin's "Born Yesterday," and later took over the role in New York when Judy Holliday came to Hollywood to play a part in MGM's "Adam's Rib." Columbia brought her to the Coast to play in the screen version of "Born Yesterday," but instead signed Judy Holliday. Jan was very unhappy about it at first, but when she drew a Paramount contract as a consolation prize she was reconciled.

In May, 1941, she married Jack Merivale, son of the late actor, Philip Merivale. Mr. Merivale was married to the famous Gladys Cooper. "Being around them I absorbed acting," says Jan, "but it also gave me an inferiority complex. When I'd go in to see agents they'd say, 'How's Gladys, how's Phil?' They never got around to talking about me." She was divorced in 1949.

Although she played in both the New York and Chicago companies of "Born Yesterday" Jan did not meet Paul Doug-

las, who made the part of the millionaire junkman famous, until she came to Hollywood. She was having lunch at Romanoff's with her agent, Louis Schurr, when Paul dropped by the table. He asked to drive her home. Jan was recovering from a broken heart and paid him little attention. In December, 1949, she was in New York and with a girl friend went to see Paul in "Everybody Does It." Jan said to her friend, "How did I ever let that slip through my fingers?" When she returned to the Coast in February they started dating. In April, they announced their engagement. "I trapped him," she said jubilantly. They had no divorce problems, no religious problems. "There's no plot," complained Paul. Paul's little six-year-old daughter, Maggie, loved Jan. And Jan's mother, who has moved to Hollywood, adored Paul.

Jan and Paul were married in Hollywood in a civil ceremony in May and went to La Jolla for a weekend honeymoon. Jan promptly flew to New Mexico on the "Ace In The Hole" location, and Paul has been assigned to one picture after another. So they are still waiting for the big honeymoon which

they hope to take in Europe.

The Douglasses have a lease that runs until 1952 on a huge house in Bel-Air that was built by a beer baron friend of Howard Hughes in the glamorous and ostentatious Twenties. It's the house that Paramount should have used for "Sunset Boulevard." It has a 300-foot pool (*with bridges and tunnels*) where Bill Holden should have been found floating with bullets in his back. It has waterfalls, a picnic ground, a pool room and a ballroom, among other standard equipment of that lush era. "But the library is cozy," says Jan, and that's where the Douglasses live when they're at home. Maggie does her painting and her personalized type of interior decorating in the ballroom. When their lease is up they plan to move into an apartment.

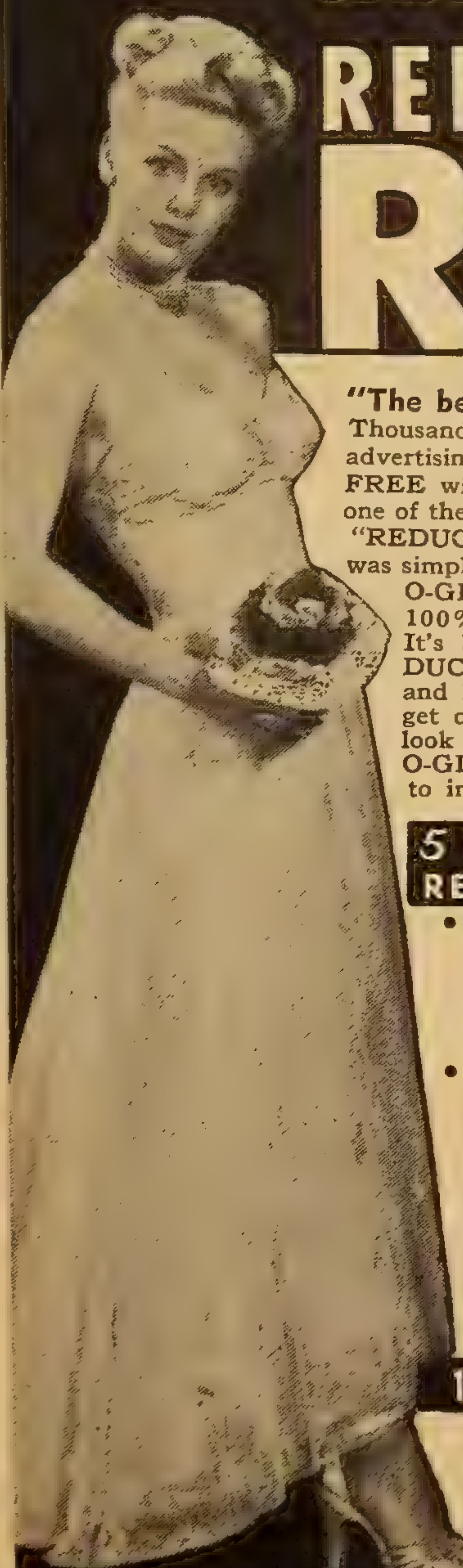
Two cats and two love birds share this baronial estate with them. Mitzi, a Siamese, with a sweet disposition, was given them by the Dean Jagers. And Frieda, a striped tiger cat with personality, was given them by the James Masons. Jan bought the love birds for Maggie, who promptly named them Caroline and Anthony John.

There is no jealousy in the Douglas household. Though Paul pretends to be hurt that the modest young actress he married is turning out to be a celebrity. Paul does a lot of the cooking—Jan hates to cook—and without the slightest effort he dishes up a treat of baked fish with bay leaves and wine sauce. "And his eggplant is out of this world," says Jan.

"Paul says my grammar is terrible," says Jan. "I tell him that's from playing 'Born Yesterday' so long. He should have known me in the old days when I had a fancy English accent."

Jan claims that she's inclined to be a bit messy about the house. "I was on and off the road for fourteen years, living in hotels," she explains. "Towels were something for removing make-up. It's taking me a little time to get housebroken."

Jan is a soft-hearted girl, easy going, and inclined to be extravagant. Though she tries awfully hard to hide it she's a bit of an intellectual too. She has an off-beat sense of humor that her friends, and those fortunate enough to interview her, find sheer delight.



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by VALDA SHERMAN

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Right Kind Of Guy

Continued from page 37

Career? What's that? There's one career in our home and that's Dennis' and if anybody ever suggests anything different there'll be a slight explosion from me.

Why, not so long ago some of the pictures I had made in the past began appearing on television. To me, they were all made fifteen years ago. It's my system for dating the "things." Dennis and I had just moved into our new house and several workmen were around repairing things and making changes. Up to then they had bowed and scraped to Dennis, but one day I began to get the attention and the low bows from these men. The reason popped out when they told me they'd seen me on television. So was I flattered? I was not. I actually resented their compliments. And when friends of mine say now that I should go on with my work I boil inside. Believe me, there's nothing more important to me than to go on the way I am now. I want to stand behind my husband and help him and be a credit to the happiness I have.

People have often asked me what I consider Dennis' most admirable trait. How can I make up a list when he has so many fine qualities? Oh, I can say he's the most understanding and the most patient person I ever met. And he is. He has more patience than Job. Even the little habits he has that might be considered annoying are really credits.

Take his slowness, for example. I'm a very fast person. I like to do everything in a hurry. When we're going out, I'll say, "Honey, we're late. Please hurry." Dennis will calmly reply, "That's all right, dear. There's no rush." And he flashes a big smile at me — and what can I do? Yet, this take his time, this patience, is so right. He's taught me it doesn't pay to get myself in an uproar. Nothing gets done any faster by rushing.

Probably the one thing I feel is typical of Dennis is his completely unselfish consideration. He thinks so little of himself and so much of others.

This began almost from the time we met. But I do remember certain instances of his kindness and thoughtfulness.

The day we were married in Arizona I had just flown in from New York where I'd been on tour. I had no time to buy any wardrobe suitable for an Arizona climate. So after the ceremony and when we got to our hotel Dennis opened the closet and there was a complete wardrobe for me. He had bought everything I could possibly need for a desert resort area. How many men would think of doing a thing like that?

He's always been too extravagant when it comes to buying me things. But everything is a complete surprise. He plans it that way. One morning when I awoke he said, "Darling, there are no cigarettes here in the box by my bed. Would you go down in the den and get some for me?" This was unlike Dennis

because he never asks me to wait on him. I went downstairs and what I saw almost made me faint. He had bought stone martins and had literally covered the couch with them. I dashed upstairs yelling excitedly. He just grinned at me, reached under the covers, pulled out some cigarettes and said, "Oh, they were here all the time."

Then there was the time when I found it hard to play the piano in the living room. Jimmy, our son, was very young then and I didn't like to disturb him by practising, and yet I wanted so much to bang away. We had a small room in the back, so one day Dennis presented me with a small piano and put it in the room. I was then able to play without bothering anyone.

I can also never forget what was probably his biggest surprise. I'd had a serious operation on my hip and wasn't able to drive my car anymore because I couldn't shift the gears. One day, Jimmy came rushing into the house and said, "Come outside, mommy, and see what I've done." So I did — and there in the driveway was Dennis beaming by a brand new car — with an automatic shift. It was a present for me!

So you think these aren't important things just because they involved a lot of money? Well, I haven't regarded them with dollar signs. They were rather thoughtful kindnesses that any woman would treasure.

Besides, he's done so much for me that involved little or no money at all. There was a beautiful cigarette case he gave me recently on — of all days — Mother's Day. Inside the case was a card which read: "To the most wonderful mother of Jimmy and Julie from a lucky husband." (Julie is my daughter from my previous marriage). This was so sweet that it made me forget how much I resent the commercialism of the day itself.

It was while I was in the hospital that Dennis outdid himself in being attentive. I used to worry so much about him and Jimmy. Julie was away at school at the time. I would fuss and carry on and Dennis would say quietly, "We're eating, Jimmy wears a clean shirt to school every day, and we're keeping the house in order, so don't worry." Dennis, who loathes everything about housekeeping, was taking care of every detail. He was doing exactly what I would have done if I'd been home. When I did get back from the hospital he made me feel like a real queen. He even did some cooking. He'd ask me how to fix a steak or a salad and I'd give him the instructions. Soon he'd be back upstairs with my dinner — and it was a good one too.

Now that I'm better he still fusses at me when I walk too much. He's always trying to wait on me — and all the time I want to be up and doing things myself. I have to confess that I do a lot more walking around when he's not home.

I love to do little things for him too —

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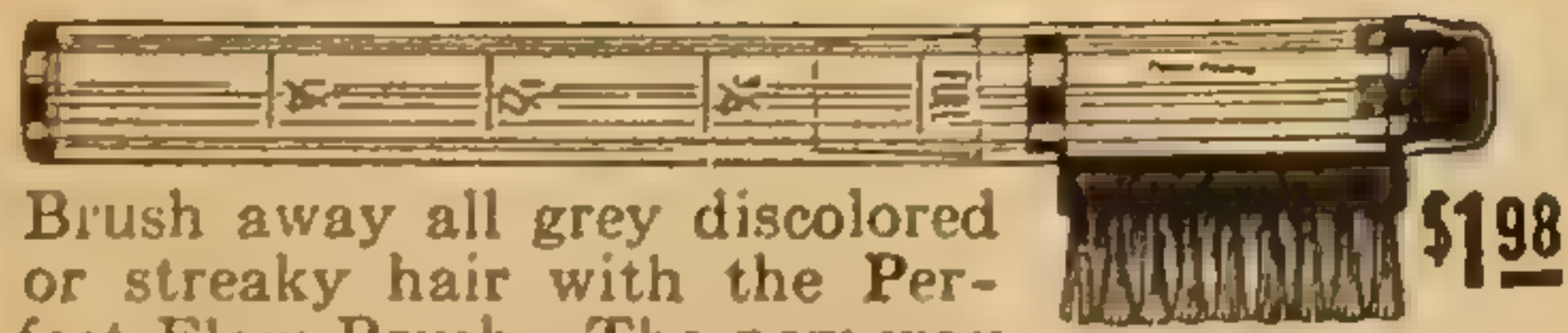
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but I most assuredly wish I had more success buying presents for him.

I used to get him colorful ties. Every time I did he would say, "I just don't like them." And he wouldn't wear them. There was none of this business of his condescending to wear them to please me. I finally decided I would be safe only in getting him plain knit ties since he likes those the best. He's always felt that for a man of his size—he's six feet four—and because he's an actor flashy ties were ridiculous.

I have taken over the suit department, though. He'd never buy one if I didn't. He'd just go around in what he calls his "comfortable clothes." But I have to go through a production to get him to order any suits.

I've used all kinds of tricks to get him to go shopping. Once I told him I wanted him to look at a chair I had thought of buying. But instead I took him to the tailors and he then had to get the material for a suit. He never saw the chair at all—and I hadn't intended him to.

He's not like most men since he's glad I try to help and to be interested in his clothes. But, then, he's so easy to get along with anyway. He never gets into moods and he doesn't bring his troubles home with him. He may be quiet when he's tired but he's never nervous and jumpy. When I know he's weary I just leave him alone.

He does, however, discuss his career with me. In fact, I'm so much a part of his work that I act something like a stenographer for him. He asks my advice about everything pertaining to his work because he knows I'm interested in his career and understand his problems since I was once in the same business myself. Instead of a career causing trouble between us it has given us a oneness. I'm so grateful that I don't work anymore because then I'd be full of my own problems instead of being so interested in Dennis'. My life with him has taught me one big thing—an actor should marry an actress, but she shouldn't marry until

she's ready to be a wife.

I've gone on a lot about Dennis as a husband. Well, he's just as good as a father. He has a great understanding of children, and he loves to make up stories to tell them. The more I hear him tell these tales the more I think he'd do brilliantly as a narrator on children's records. He has a great talent for making noises—I guess you'd call them sound effects. He can dream up, for example, the most fantastic voices for animals you ever heard.

But he isn't just a father who plays with his children. He's exceptionally clever when it comes to discipline. He's always patient and slow with Jimmy. There's none of this "Do this" or "Don't do that" routine. Instead of issuing orders he explains things to Jimmy. He also has a very good system for giving Jimmy a sense of responsibility and of right and wrong. The boy is given 100 points a day. If he misbehaves or doesn't do his school work or doesn't eat his dinner properly or any other such disregard of rules, he loses points, the number depending on the seriousness of his misbehavior. If he loses a certain number of points he's not allowed to watch television that night. Or he can't play outdoors. If he's really bad, he has to stay in his room. He can, however, make up points by doing something very nice during the day. Once he was down fifty points, but he gained most of them back when he greeted some guests at the door that evening in a very polite and gentlemanly way.

Oh, I could go on and on about Dennis. If I did he'd probably tell me I was getting gushy and he'd get embarrassed. I suppose I have been gushy already. That's how I feel. It's a warm feeling, complete and satisfying. Marriage to Dennis is an absolute fulfillment for me. I once dreamed of being happy in a marriage, but never expected to be as happy as I am now and never thought I'd find a man like Dennis. I know the meaning of real happiness—and I say that humbly and gratefully.

Rugged But Romantic

Continued from page 43

Fancy" with Joan Crawford. And, brother, that's the answer to every romantic leading man's dream. A film with Joan is a sure sign he's no dull dodo in the romantic department.

"One picture did it for me," Frank commented as we sat talking at Warners. "That was 'Three Secrets.' It was the right part at the right time. It was like rolling seven. It was the springboard from which everything else has come. It was the first time I'd played opposite a big name star—Pat Neal—and it was my first crack at a man-girl deal on the screen.

"But I have to confess I still don't understand what's happened. I look at myself in the mirror and try to see where I've been endowed with any romantic

qualities. All I can see is the same mug that I've looked at for some time. I go to see the rushes when I'm working on a picture, thinking they'll give me the clue. But I guess I just don't know what I expect to see because there's no great revelation. All I can decide then is that I never expected this kind of stardom. I'm very surprised by it—but I'm darned glad I have it!"

It wasn't so long ago, of course, that Frank wouldn't have given ten cents for his chances in pictures. He was convinced that the closest he'd ever come to a movie was from a seat in the audience.

He'd been playing in a quick flop called "Woman Bites Dog" in New York in which Kirk Douglas and Mercedes McCambridge were also featured. The show

did a fade-o in three days, but it was then on long enough for Stanley Kramer, a hopeful movie producer, to see and get interested in one Frank Lovejoy.

"I was amazed when Kramer came to see me after a performance," Frank went on. "I was even more surprised when he said he wanted to sign me for a role in 'This Side Of Innocence' which he expected to start as his first production for his new motion picture company.

"Well, I'd wanted to come to Hollywood. Every New York actor does. The ones who say they aren't interested in pictures are kidding. Kramer told me to rush to the coast, so my wife, my two children and I flew to Hollywood. I naturally assumed I'd start to work right away. But instead I began a long period of waiting and sitting.

"For forty weeks I did nothing—except for one lone radio show, since my contract wouldn't permit me to do any broadcasting. It was the most frustrating period in my life. My wife and I had been used to working hard and this business of being idle—even though I was being paid for doing nothing—wasn't for us. People said to me, 'Don't be nervous, just go to Palm Springs.' But I hadn't come here to go to Palm Springs. I came here to work.

"I tried to amuse myself by working a little around the house. I stuck a few plants in the yard and one day things were so dull I decided to mop the kitchen floor. I was scrubbing away—it was the help's day off—when a little girl from down the street appeared. I had a hunch her mother had sent her on a mission to find out what the Lovejoy guy did. She watched me working away and then she said sagely, 'Hmph, we have someone at our house to do that kind of work.' This was a little too much. Soon she asked me what I did, so I replied, 'I'm an accountant. I work at home.'

"The idleness came to an end when the plans for 'This Side Of Innocence' were shelved. I'd been loaned in the meantime to another studio to make one picture which I prefer to forget. And when the contract was over, I went back into radio. I had given up Hollywood.

"It was two years after I'd hit the town that Kramer called me again and wanted me to play a part in his 'Home Of The Brave.' Nothing could have thrilled me more. I'd almost done the play in New York. I knew how great the part was. It was the kind of role that any ten guys could play and each would make a hit in it. It was sure-fire. But I didn't think then of what it might do for me. I just wanted to work in pictures.

"Naturally, I was happy about the reaction my performance got, but I didn't sit around and wait for anything sensational to happen. I went into 'East Of Java' and 'In A Lonely Place,' and not long after came 'Three Secrets' and I began to think that perhaps there was a place for me in Hollywood."

You might think that Frank just went to Broadway, was seen, hit Hollywood, used some patience, and then became a star. The Cinderella story, no doubt. Not so. Behind any Cinderella aspects

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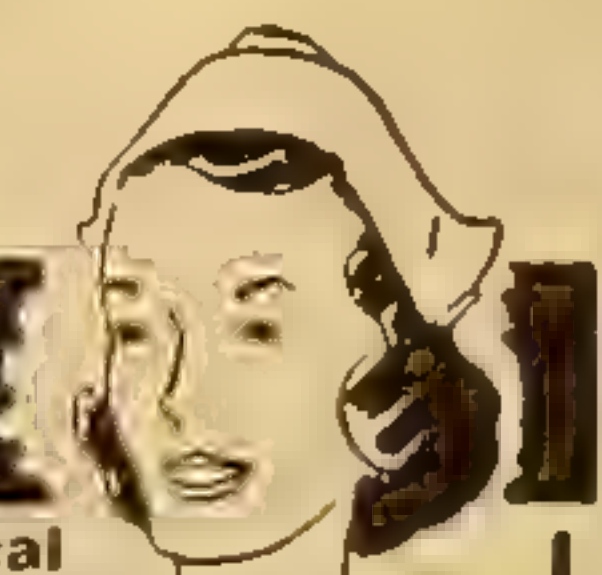
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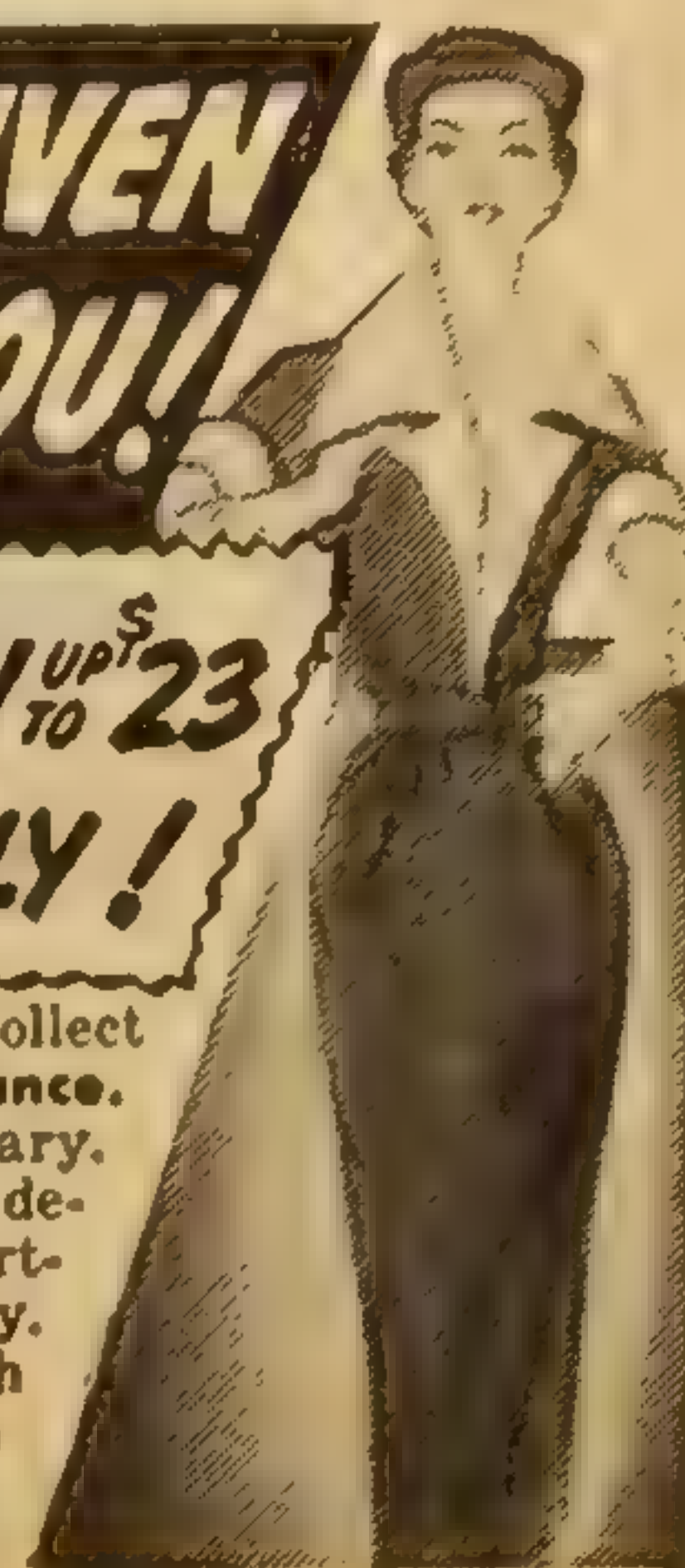
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to his career lie a good many years of hard work.

And countless odd jobs . . .

Frank got his first Broadway assignment in "Judgment Day." Elmer Rice, the author, was noted for being anxious to give young actors a break. So Frank went up to see him and, after a reading, got a one-line part.

"In the show as the juvenile lead, by the way, was Vincent Sherman, now directing 'Goodbye, My Fancy,'" said Frank.

"Before I made any kind of impression on Broadway, though," he went on, "I managed to get into radio. I went to Cincinnati to play in a show but when I arrived I found the production had been postponed. So I auditioned at WLW there and was hired. I did everything—announcing to dramatic shows. I was there a year and seven months and learned a lot. Then I went back to New York expecting to land on the network shows. However, they weren't interested, so again I turned to the stage.

"My best break came when Brock Pemberton and Antoinette Perry gave me a really great part in 'Chalked Out.' After that I was in 'Censored,' 'The Greatest Show On Earth,' a real stinker called 'Snark Was A Boojum,' 'Sound Of Hunting,' and 'Woman Bites Dog.'

"The networks finally opened up for me, largely due to the help of Marge Marrow of CBS who had been plugging for me for some time. I then began doing a lot of broadcasts. I guess I've done about 4,000 in all."

It was during one of his broadcasts that he met a girl named Joan Banks who was also doing a lot of work on the air. This was in 1940. They reacted in the same way at the same time, and in about three months were married.

Joan still does some radio work—and she's appeared with Frank on his own show—but her main job is running a house, managing a husband, two children and trying to fathom all the changes that have come into her life as a result of Frank's stardom.

"Joan gets very anxious about the whole thing," Frank laughed. "She went to her first premiere with me recently, and was so scared she hung on to me as

though she were afraid I'd vanish into thin air. But, fortunately, while she may be confused about the demands on my time she's not unaware that the movie business is a tough one that takes a lot out of an actor. As for my suddenly being a romantic leading man, she isn't bowled over. When I asked her about this once she said, 'Why should I be surprised? After all, I knew that back in 1940, or I certainly wouldn't have married you.' Which is just the kind of thing a wife should say to a husband who always wants to hear it.

"Joan is not only a wonderful wife, but she's also the greatest ear in the world. She's always ready to listen to me. Every man has to have a place where he can sound off when he gets mad, and Joan lets me go on yakking and simply acts as a good sounding board. Not that I always hold the upper hand. If we have any discussion and she thinks I have a point to my argument she'll say so, but if she thinks I'm hitting foul balls she'll soon let me know it.

"There's one good thing about us—we don't get depressed at the same time and we don't get hilarious at the same time. Consequently, we give a nice check and balance to each other. I guess you'd call this understanding. At any rate, she's understanding enough to know that when I go into a problem-wrestling session, it has nothing to do with her. She never pulls that tired remark, 'Don't you love me anymore?' when I'm low.

"Joan has given me a lot of confidence because she has believed in me. I'd have a rough time without her.

"Actually, we lead a very normal life. Our two children are five and seven and a half. Judy plays the piano—because she likes to. I've explained the kind of work I do to my youngsters so they'll get no phony glamorous ideas about it. My wife and I have arguments about budgets like anyone else—mainly because she doesn't balance her check book. And I don't wear purple pajamas and eat eclairs for breakfast. We're just disgustingly normal. I'm ordinary enough to have no greater ambition than to hope I'll be as lucky with parts in the future as I have been in the past."

Your Guide To Current Films

Continued from page 15

the instigator. Holding a personal grudge against the brothers, Bond made life so tough they were forced to turn to crime. Based on fact, it isn't difficult to find a certain amount of sympathy for the James boys.

The Man Who Cheated Himself

20th Century-Fox

UNUSUAL detective story in which the detective, Lee J. Cobb, aids and abets murderess Jane Wyatt in covering up the murder of her husband.

One of the best detectives on the force, Cobb makes the mistake of appreciating Jane's voluptuous charms. When she kills her husband before his very eyes, Cobb can't resist protecting the poor girl. Unfortunately for Cobb, his kid brother, John Dall, is quite a sleuth also. There are facets to the killing rookie detective Dall wants cleared up, even though Cobb has made the death look like the work of some punk stick-up artist. He almost succeeds in diverting suspicion from his lady-love, but Dall blunders into the truth. Engrossing sus-

pense as Cobb and Miss Wyatt weave the web of deception that eventually strangles them both.

Rawhide

20th Century-Fox

EASTERNER Tyrone Power is out West learning the Overland Mail business—and how he learns it! With no one at the lonely station except himself, Susan Hayward, a baby, and Edgar Buchanan, four escaped convicts descend on the isolated outpost. Headed by Hugh Marlowe, the quartet take over the place, kill Buchanan and make prisoners of Ty and Susan. Marlowe wants to get his hands on a shipment of gold coming through via stagecoach which is the only reason why Ty and Susan are allowed to live. Without Ty giving the all-clear signal, the stage would by-pass the station. The tension manages to build up to an almost fevered pitch, nor do the many futile desperate attempts to escape help ease the situation any. Excellent outdoor thriller with brooding, sombre overtones, plus the shocking, unwatered evil of Jack Elam's portrayal.

Oliver Twist

Eagle Lion

THE much talked about, widely discussed, and banned, for a while, version of the Charles Dickens' classic. It's rather a chore to see where all the commotion started, because you can't read any more into it than just being the saga of how a young orphan plods through an unsavory assortment of weird, unwholesome characters until he is finally found by his aristocratic grandfather. Played by John Howard Davies, *Oliver* is raised in a dank dreary charitable institution until his keepers decide to apprentice him to a mortician. He runs away from the bodies and coffins to seek his fortune. On his arrival in London, *Oliver* finds the living can be as distasteful as the dead. Unknowingly, he becomes involved with a band of young pickpockets whose mentor and teacher is Alec Guinness. From then on, *Oliver's* really hectic adventures begin. Good entertainment, but you'll never again yearn for "those good old days."

Sugarfoot

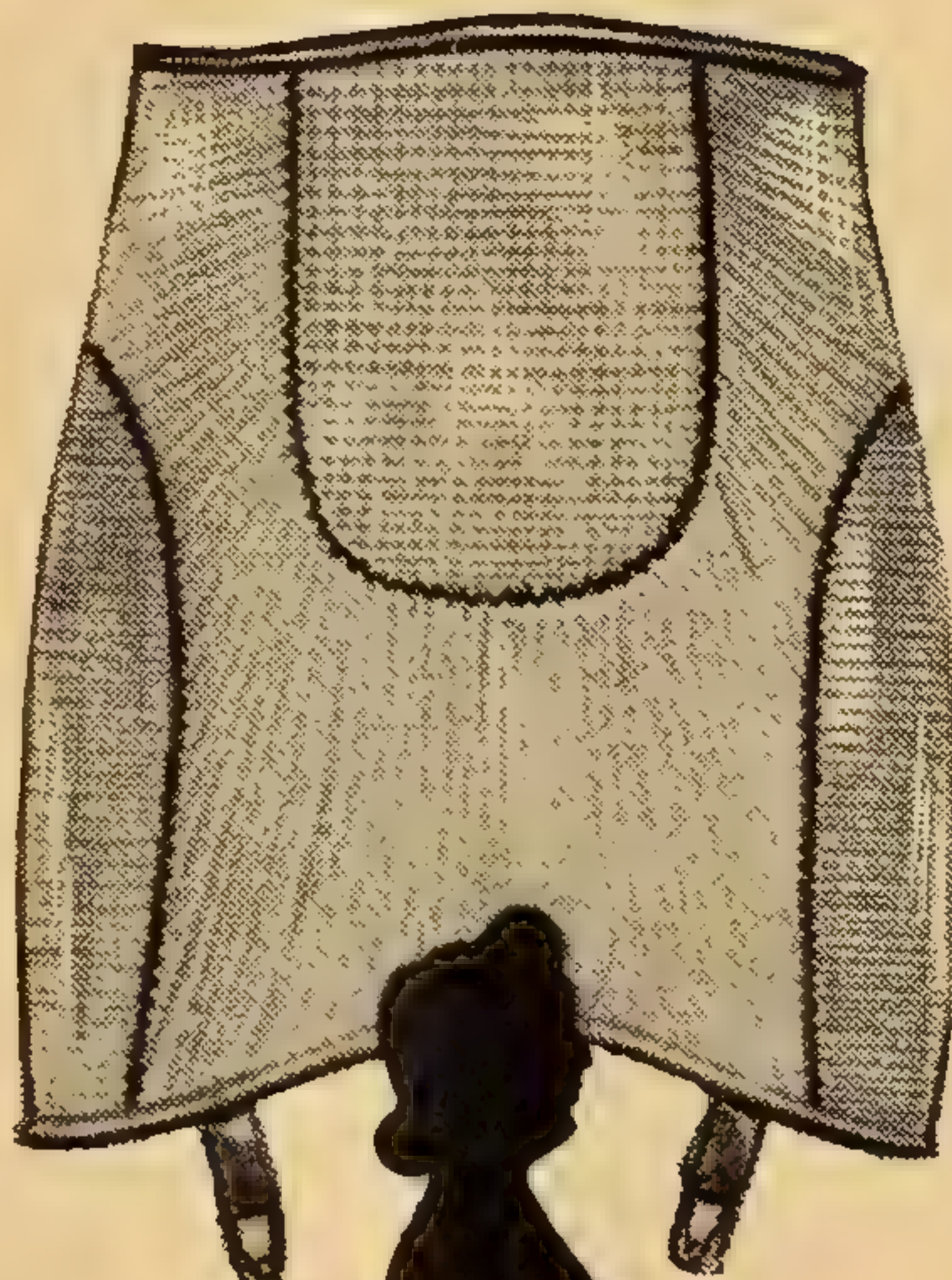
(Technicolor)

Warner Brothers

ANY way you look at it, our big brawny hero, *Sugarfoot* Randolph Scott, would be more appropriately called Treaclefoot, because he sure does get himself stuck with a passel of trouble. Arrived in Arizona to make his fortune, aristocrat Randy, who's a polite, peaceable gentleman, meets Raymond Massey, who, suh, is a scoundrel. Massey lays hands on saloon entertainer Adele Jergens, and Randy rushes to defend the lady's honor, suh. In doing so, Randy brings Massey's venomous wrath down upon his unsullied head. Next day, Randy gets hired by merchant Cuddles Sakall and is given \$5,000 to go through

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(Shown on Pages 46 & 47)

#280—Woodward & Lothrop, Washington, D.C.

J. L. Hudson, Detroit, Mich.

The White House, San Francisco, Calif.

#281—Arnold Constable, New York, N.Y.

Joseph Horne, Pittsburgh, Pa.

Meier & Frank, Portland, Ore.

Apache territory and purchase goods in a far off city. Massey practically breaks a leg in the rush to club Randy to a pulp and abscond with the money. Randy, however, under the training of terbaccy-spittin' Arthur Hunnicutt, soon is able to teach Massey and his ugly cohorts some lessons they'd never forget—only Massey doesn't live long enough to need a memory. Neat Western, packed with action and tongue-in-cheek brand of humor.

Seven Days To Noon

Distinguished Films Release

FRIGHTENING, yet eye-opening semi-documentary about what could happen if an atomic energy scientist decided to blow up a city. Professor Barry Jones, a British nuclear scientist, cracks up under the strain. He feels that he and his fellow scientists are responsible for the future of mankind—having created such horrors as the A-Bomb and H-Bomb. To give the world a warning, he steals a bomb which is small but powerful enough to level 12 square miles, and sends the Prime Minister an ultimatum: Stop all work on atomic weapons immediately, or London will be liquidated! He allows the government a week in which to decide. Tension mounts as each day goes by without the police or military intelligence finding the deranged professor. The subsequent scenes of the evacuation of London and the deserted empty streets of a once teeming metropolis are chilling, but it remains for the final few minutes to freeze your blood in cold terror. . . .

The Redhead And The Cowboy

Paramount

ESPIONAGE in the wild and wooly Southwest with Rhonda Fleming

being more spied upon than spying. Easy going cowpoke Glenn Ford spies Rhonda in a gaming casino. She mistakes him for a fellow Confederate spy. Glenn don't know from nothing what Rhonda is talking about, but Edmond O'Brien, who has his heel hooked over the bar rail, is casually watching the scintillating by-play. All this quiet ends abruptly when Glenn is accused of knifing a man in the back, and Rhonda, the only one who can prove he didn't do it, is galloping across the countryside to deliver a coded message. With Edmond's assistance, Glenn escapes and takes out after her. In doing so, he gets deeper and deeper in Northern and Southern spies. All that, spiked by a few heated love scenes, should hold your interest.

M

Columbia

A PSYCHOPATHIC killer, who chooses little girls as his victims, is one of the most repulsive characters yet shown on the screen. Strangely enough, David Wayne was chosen for the role which won't help his fan mail. The detective work, under the leadership of Detective Chief Howard Da Silva, is well-done. Their only lead to the child-slayer is that when each victim was found, her shoes were missing. Half-way through the picture, a gang of underworld characters takes over. They find Wayne just as he's about to perpetrate another of his heinous crimes. Unfortunately, when the film switches to other than police work, the arty approach is thrown in and becomes downright corny. As a straight detective picture, this would have had some merit, but as a long-winded plea to save psychopathic killers from capital punishment, it's hard to take.

What Hollywood Itself Is Talking About

Continued from page 17

"little" mementos of the trip. He has two lions' heads, two sets of elephant tusks, a buffalo and a rhinoceros head, and two zebra skins. Mr. G's new picture, in which he'll be more romantic even than he was in the last one, is "Scaramouche."

* * *

Howard Duff is kinda sorry Spring is on the way. On account of he likes to dash out his front door and into the ocean in the Winter better than when things heat up a little. Howard's mother came down from Seattle to visit him, his cast, and the gal who still is an important part of Howard's life—Ida Lupino.

* * *

That new job at RKO for glamour gal Sharman Douglas, which is a combination social-fashion adviser to Jean Simmons (who's doing "Androcles And The Lion" there) and other studio chicks, won't make Peter Lawford a bit unhappy, nor will he hang around in Australia after the finish of his picture

for 20th there, called "Kangaroo."

* * *

Jo Stafford, with tongue in cheek (and try to sing that way), decided to do St. Patrick's Day up real good and green so she asked Helen Neushaefer, the gal who dreamed up colored nail polish, to make her up a special batch to match Jo's Kelly green taffeta frock, specially bought for the day of the Irish.

* * *

Cute little startlet at U-I, Peggy Castle, and Bob Raines, the attractive and well-liked radio guy at the studio, very quietly eloped to Mexico without letting any of their buddies or bosses in on the plan.

* * *

It's not going to be very quiet around Columbia for a while because Spike Jones and his zany bunch has been signed up to appear in a Western on that lot. There'll be so much confusion around that nobody'll be able to tell whether the varmints went thattaway or

thisaway.

* * *

We think girl singer Margaret Whiting rates her weight in orchids for the fabulous number of appearances she's made at veterans' hospitals. When she finishes her month's tour around the country, the number of p.a's she's done will just about hit the thousand mark and we doubt if anybody but Bop Hope and Maggie have done that many.

* * *

Glenn Davis, the football hero and otherwise famous for having been engaged to Elizabeth Taylor, met Terry Moore when he was dating the fabulous Liz. Now, some two years later we find our hero visiting on the set of Columbia's "Sunny Side Of The Street" and calling for Terry after work. Some say this is a serious case of love and, if so, it will be Terry's first real romance—and here she is an old lady of 21 years, too.

* * *

It isn't the easiest method—but one way to break into pictures is to be an opera star. We've had Grace Moore, Lily Pons, Lawrence Tibbett, Lauritz Melchior, Dorothy Kirsten, not to men-

tion Ezio Pinza—and many others. Latest recruit, and right hot from the Met, is Robert Merrill, who comes to Paramount direct from a fabulously successful season in New York. He's very good-looking, darkish blond, rather short and has one of the most beautiful baritone voices we've heard. Watch this boy—he's a comer.

* * *

Elizabeth Taylor's found the answer to no runs in the stocking department. Hers for "Love Is Better Than Ever" are made of elastic. The idea was used before on a sweater she wore. Liz is beginning to step out a little again and her ex, Nicky Hilton, expected to vacate Hollywood to manage a hotel for his father in Mexico, provided the Army didn't get first dibs on him.

* * *

The gal who has the femme lead opposite Brod Crawford in Columbia's "Remember That Face" is named Betty Buehler and she comes straight from the TV waves to the screen. Betty's gone back to her natural brown hair (from blonde) for her screen bow. This is getting to be something of a trend. Patricia Neal's another one who thinks maybe the day of the blondes is fading.

April Beauty Shower

Continued from page 54

and most wearable. Sea Coral lipstick has a new longer-lasting color and comes in an over-sized case with a sea horse emblem on it. The rouge and matching nail polish also come in special Sea Coral do-ups. Sea Coral nail polish, by the way, boasts a bottle that has a convenient plastic handle on the cap. And for economy—you can get refills for both the lipstick and rouge compacts.

THERE'S a new excitement now, called Marlene's Hair Waving Shampoo, that's designed to give you the kind of natural looking waves you'll want for your new season's coiffeur. It's not a permanent waving process at all, but the waves are supposed to last you from shampoo to shampoo and rid you of much of that nightly hair pinning-up ordeal. This particular Creme Waving Shampoo is simply a conditioning shampoo with a curling ingredient added. You use it like any other shampoo—two thorough latherings followed by clear-water rinsings. There is one slight difference in the routine, however. You're asked to leave the second lathering on your hair for about five minutes before the last rinsing. After that, while the hair is still damp, put it up in waves or pin curls or whatever you usually do. (No special pins or curlers needed). Incidentally, the formula was developed by the very same hair scientists who brought out the first safe cold wave for home use.

MORE good news about hair beauty comes from that old expert Nestle, in the form of Nestle Glo-Cream. In case you're wondering what's so new about another cream hair dressing we can

tell you right away—this one has a special sun-screening ingredient in the formula. In other words, it protects your hair color from streaking or bleaching—a quality that's especially valuable now that the sun's climbing high in the sky again. Glo-Cream isn't new to beauty shops—they've been using it professionally for quite a while—but only now has it been made available to such as you and me. You'll be interested too, to know that Glo-Cream has antiseptic properties (*hexachlorophene*) and a richly nourishing lanolin-in-oil base. To use it pour a few drops in your hand, massage well into your hair—wet or dry. It's non-alcoholic and non-greasy so it can't stain.

AS IF Glo-Cream weren't enough of a contribution for one season, Nestle also has turned out Deodorizing Creme Rinse. A whiff of any head of hair immediately after it's been given a permanent wave should be enough to convince you that the Nestle people have answered a long-felt need. Nestle Deodorizing Creme Rinse takes away all that pungent chemical odor that would otherwise cling so tenaciously. This, too, is a professional product—now procurable over a counter or at your hairdressers.

TO RETURN to make-up and lipstick—Harriet Hubbard Ayer has a winner in her new Mint Rose—a shade and a taste! Yes, the lipstick is actually flavored with mint—just a touch, to be sure, so that your mouth feels cool and fresh. The color is the liveliest kind of pink, young and beautifully fresh. Harmonizing Mint Rose rouge adds the kind of blushing tone to your cheeks that Mother Nature might have supplied.

"I WAS ASHAMED OF THE LINES IN MY FACE"

Just a short time ago I was afraid to face my friends. I was ashamed of the age revealing lines etched in my face and throat which made me look years older. I was embarrassed—then I found Eleanor Dakin

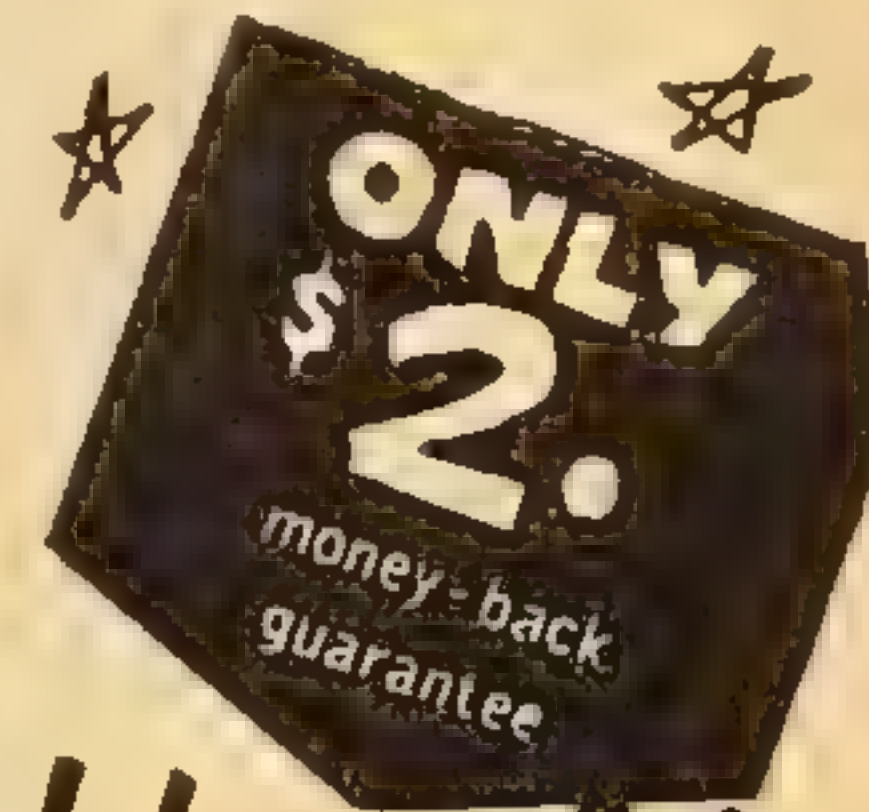


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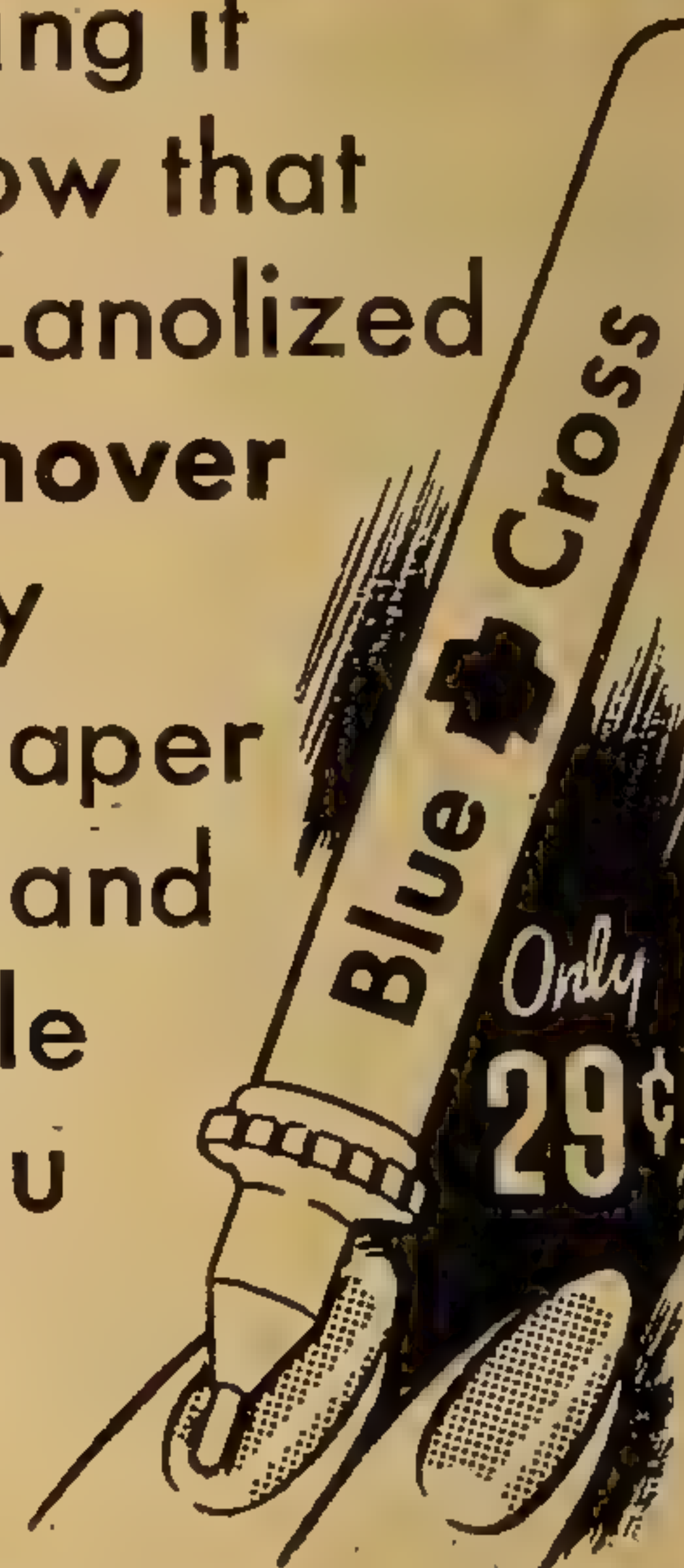
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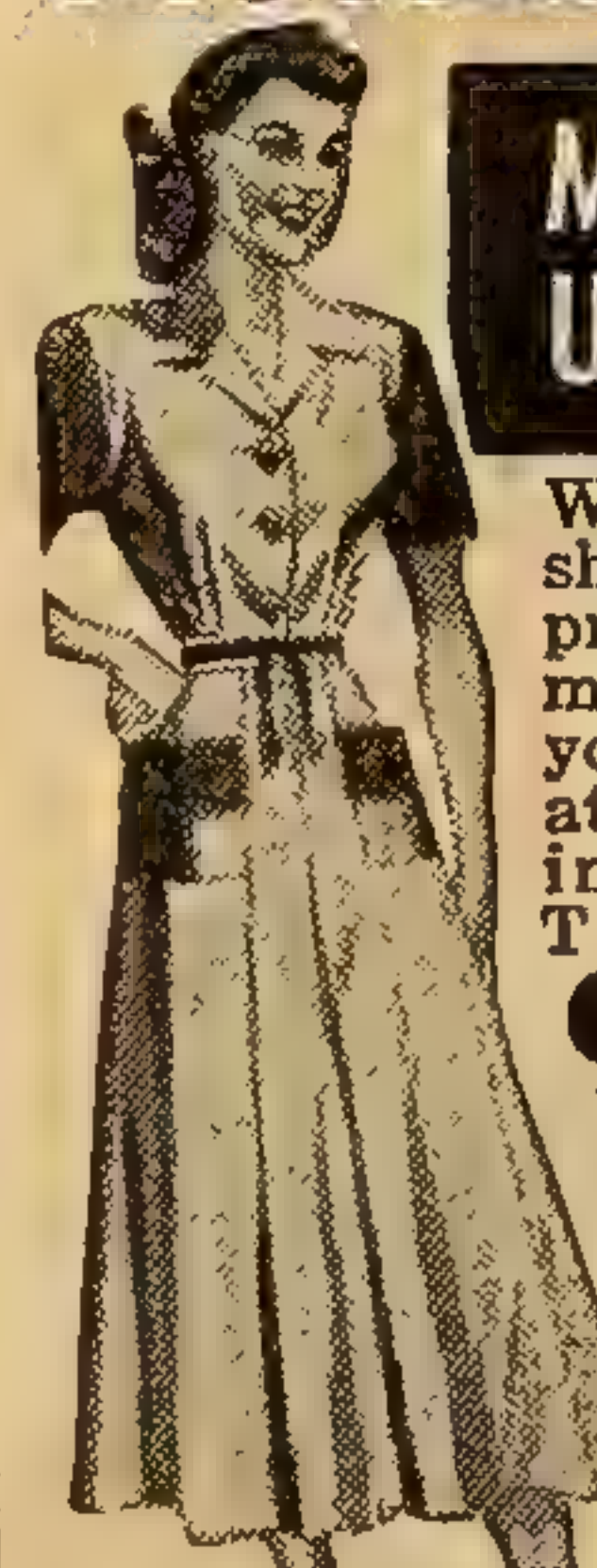
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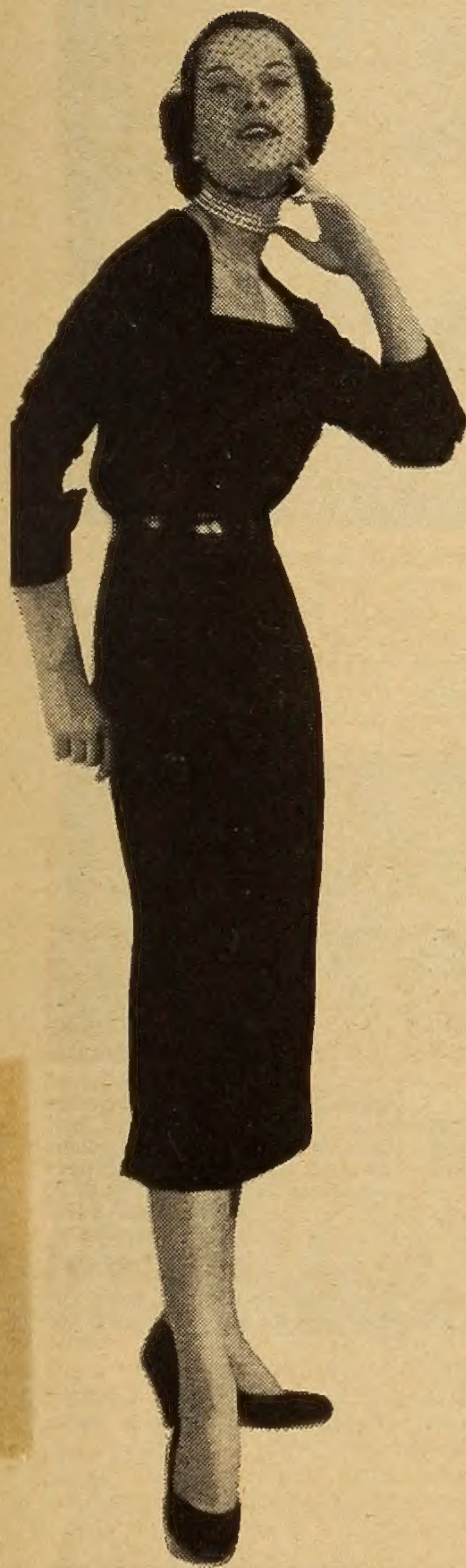
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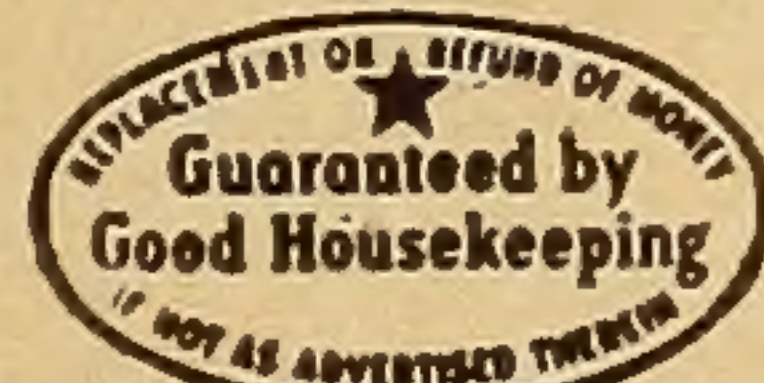
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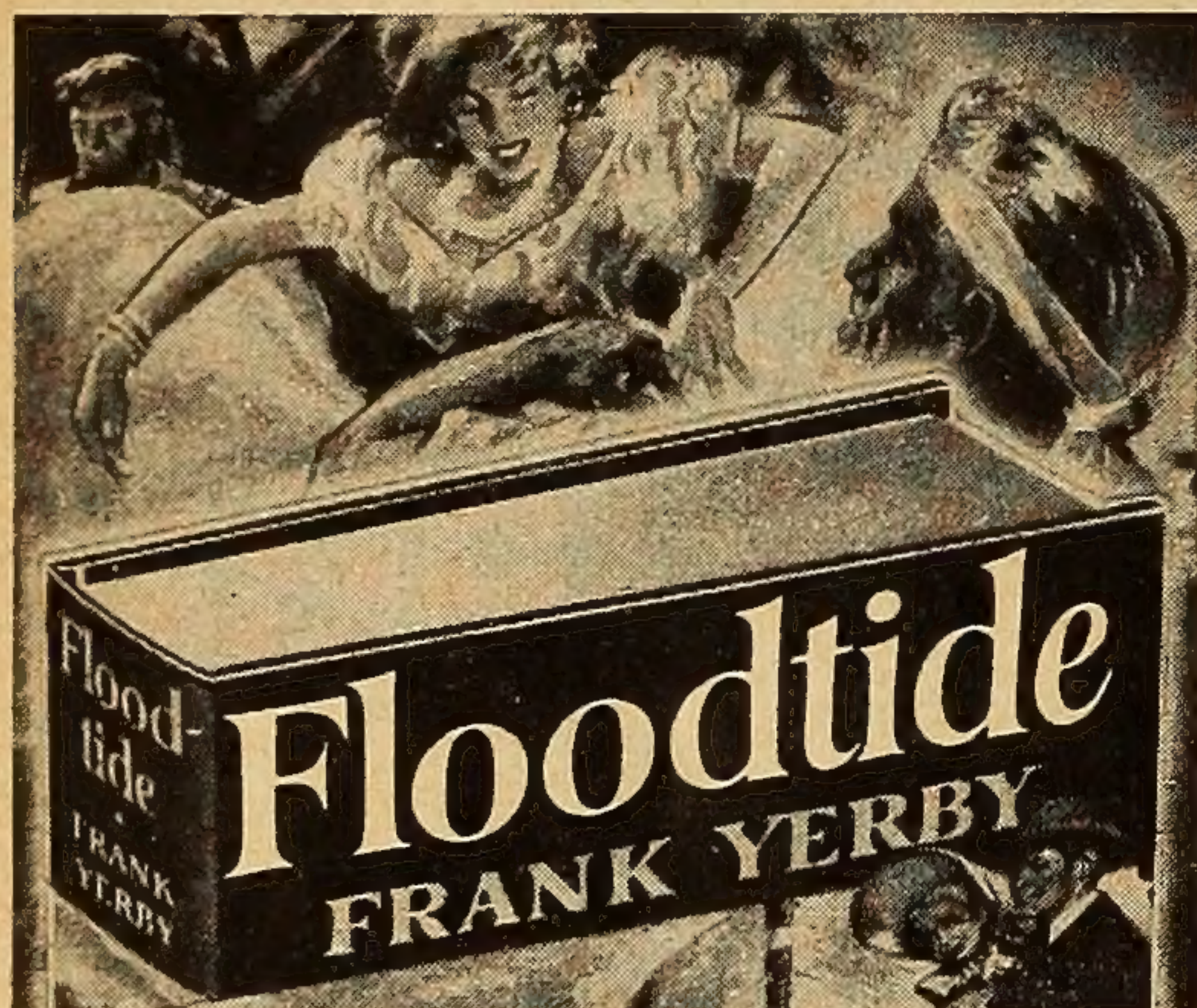
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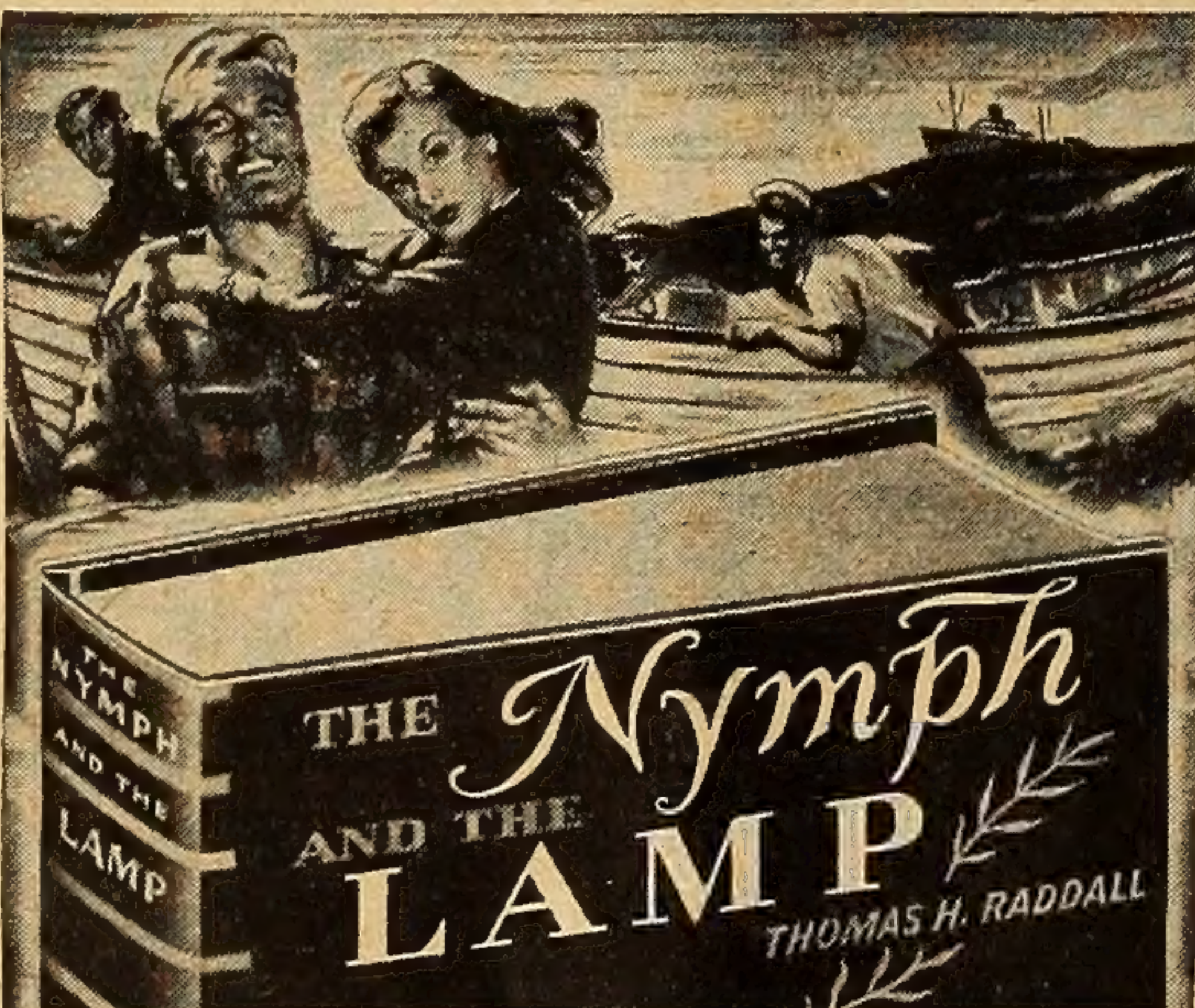
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